

Enter the Victory Games World of

ISBN 0-912515-00-7

JAMES BOND

007

Role Playing
In Her Majesty's
Secret Service

The Complete

**BASIC
GAME**

Including an
Introductory
Adventure



VICTORY GAMES, INC.
New York, NY 10001

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Enter the **VICTORY GAMES** World of **JAMES BOND 007**

Role Playing In Her Majesty's Secret Service

CREATED AND PUBLISHED BY VICTORY GAMES, INC.

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New York, N.Y., 10001

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ISBN 0912515-00-7

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PRINTED IN THE UNITED STATES OF AMERICA

*To A. Eric Dott, for having enough faith
in the designer to let him do things the
way he knew they had to be done, and to
Pam, for making it all worthwhile.*

If you have any questions about the *James Bond 007* Game, send them to the address below. Please phrase your questions so they can be answered with a *Yes* or *No* response. Also be sure to include a self-addressed, stamped envelope. Send your questions to:

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PLAYER SECTION

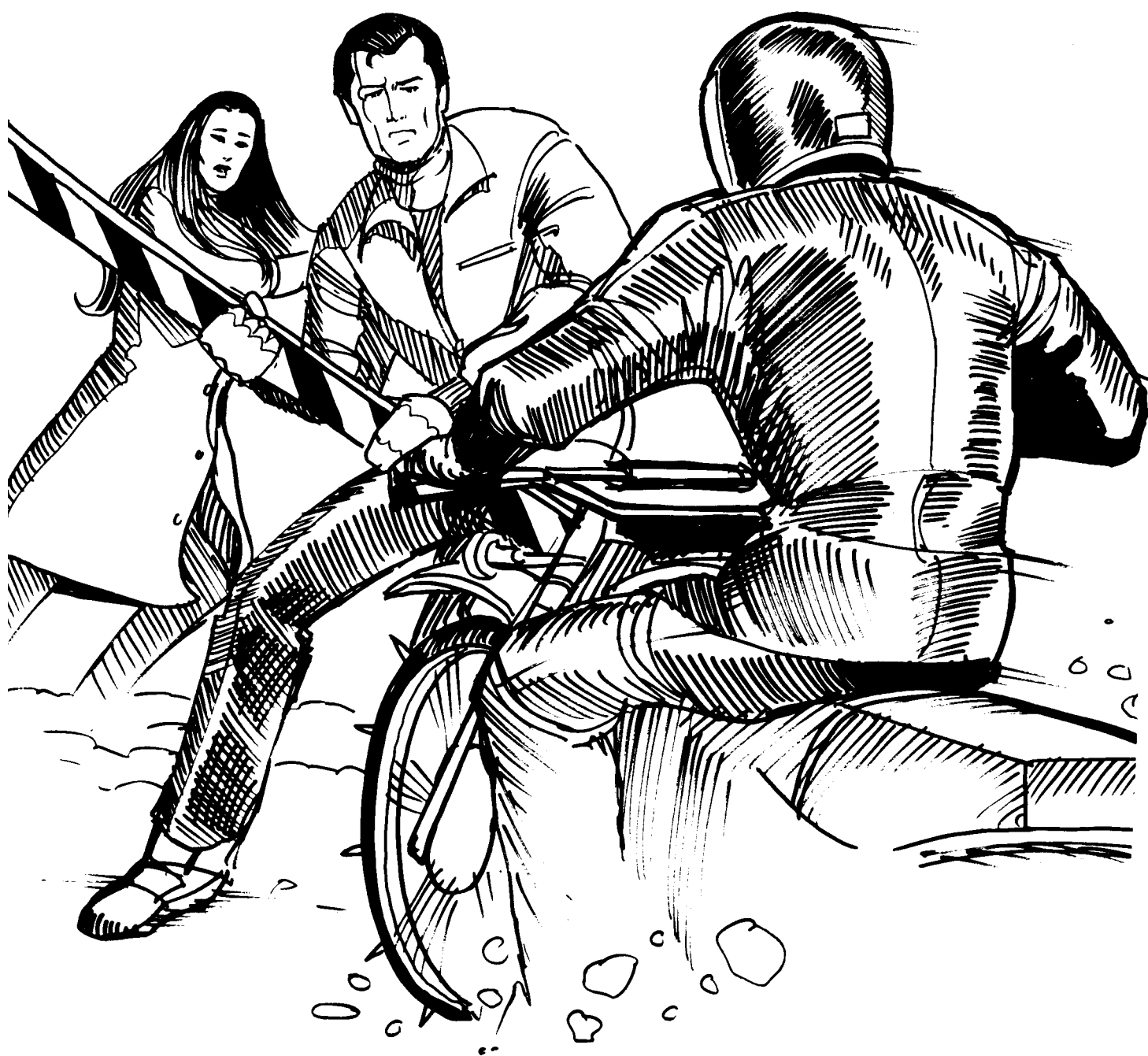
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Player Section



Introduction



The desire to make-believe — to pretend — begins in each of us at an early age. In childhood, make-believe games with parents are very simple and are often drawn from fairy tales — a father pretending to be the wicked wolf in pursuit of the three little pigs. These games of pretend become more complicated and formalized as children grow and begin interacting with other children of the same age. Such games of make-believe let us learn and experience what it is like to be other people or things — at

least as we imagine them to be. There are no rules in these childhood games. Instead, everyone agrees to play within a certain made-up universe which works the same way for everyone involved in the game. If someone refuses to play accordingly — for example, refusing to fall down and play dead after being “shot” — the game breaks down as the players become upset and angry. Such a world of make-believe works only as long as all who are involved in the game agree to what the rules are.

Role Playing in the World of James Bond

There is still the desire in all of us to make-believe, often expressing itself in the form of daydreams — such as being James Bond. Since you have picked up this book, you are most likely wondering what “role playing in the world of James Bond” is all about. It is just another world of make-believe, except that the rules are all included in this book. The world that you will play in is the exciting world created by Ian Fleming for his fictional secret agent, James Bond. If you have ever seen any of the movies or read the novels, you know what kind of world this is — certainly close to our own world, but a bit more fantastical. The men are always handsome, the women always beautiful, and the villains always evil. It is a world of luxurious cars and breathtaking locations in which the good guys always win (or at least break even). If you have ever wanted to be James Bond, then this is the game for you.

The *James Bond 007* Game allows you to be James Bond, one of his allies from the movie series — Felix Leiter, Anya Amasova, Tiger Tanaka, among others — or even a secret agent of your own creation. You will be able to fight the battles against the evil forces of the world which strive to subjugate the free peoples. All you need to play are these rules, a table to sit at, and some pencils, paper, dice, and markers. The locations, people, and incidents will be visualized in your mind. The game can be played by as few as two people and by as many as five. The action will be described verbally (with some help from “props”) by the Gamesmaster, and the plots will be resolved by the quick thinking of the players, the abilities of the secret agents

they are pretending to be, and some luck (which is represented by the use of dice).

The *James Bond 007* Game is much like an improvisational theater piece in which the actors, who in real life are probably nothing like the characters they portray, have created their characters out of their heads and the director has written the script, but only as a loose outline of what is to happen. The director knows the story line and tells the actors bits and pieces of it, allowing them to react to the situations he presents as their characters would. The director creates the script as an outline for the actors' actions. The actors play only the major parts of the heroes while all the villains and minor parts are played by the director. An improvisational piece is flexible for it allows the actors through the choices they make to alter the plot lines of the script. Only when the whole script has been acted out will the actors and director know how things come out in the end. A stage play, however, is much more formally structured than a role playing game.

In this game, the actors in the play are called Player Characters — the secret agents the players are pretending to be. The director is called the Gamesmaster (usually abbreviated as GM). The players will act out the parts of the heroes, and the GM will handle all the villains and minor characters (called Non-Player Characters, or NPCs). The GM creates the script, presents the situation to the players, portrays all secondary characters, and acts as the final arbiter on the rules of the game — that is, the rules all have agreed to play by.

A WORD TO THE FANS OF JAMES BOND

We have tried to be as faithful as possible to the content and spirit of both the Bond movies and novels. Where there has been conflict, the movies have taken preference. Due to certain contractual agreements, mention of a certain organization and character from the movies was prohibited. We have done our best to invent replacements to fill the void.

A NOTE ON SYNTAX

In this book the terms “he,” “him” and “his” will be used generically for both sexes. Attempts at less chauvinistic terms — “he/she” or “(s)he” — were found to be both artificial and clumsy.



IAN FLEMING, creator of
secret agent James Bond.

Note for Experienced Role Players

The *James Bond 007 Game* is not like most role playing games available today. Those games are designed to make the GM all-powerful and give the NPCs a much greater advantage over the Player Characters. Games set in a fantasy environment allow the GM to make the NPCs incredibly powerful either through armies or magical artifacts. Science fiction role playing games place the characters in a universe so large they have little influence on the overall course of events; they become cogs in the machine while the GM and NPCs have more influence.

This game, however, is designed in the favor of the players. After all, what good is being James Bond if the game says you will fail rather than succeed. There is no guarantee every mission will be successful for the players; much depends on their own abilities to play well. While the GM will be required to give players every advantage, he cannot change the roll of the dice or hold up neon signs to show the players the next correct move to make.

This is certainly not a game where the players' characters can be relegated to the role of spectators. As agents of M.I.6, the British Secret Service, they should

never take a back seat to any NPC or act as a mere caddy or messenger. This is a double-edged sword because even though the players are given every advantage, the final responsibility for success or failure is theirs. Only through proper application of the characters' skills will they find out what they must do to accomplish their missions, and then go out and do it.

With few exceptions, no matter what their assignment (given the genre), the players can be sure that there is something more to it than is given in their initial briefing. It will sometimes become necessary for the players to make decisions about their characters' action independent of the original orders, especially when they come upon new information. As outlined in Chapter 12, the players should be discouraged from running back to M and/or headquarters for instructions. In this game, players will have to develop confidence in their own decision making — enough confidence in particular to act contrary to orders, if they feel it is necessary. A bold style of play has proven most effective in the world of James Bond.

Materials of Role Playing

THE RULES

This book contains a good deal of information, both about the games rules and also general information about the world of James Bond. The person who ends up being Gamesmaster (whether continuously or for only one mission) has the final say about how these rules are to be used and interpreted. If the Gamesmaster (abbreviated GM from now on) wishes to simplify the rules, he may do so; if he wishes to make them more complicated, he may do that as well. As long as he is consistent with his rulings and interpretations and his players generally agree with his decisions, all will be well. If each of the people in a group playing the game take turns being GM, then all should agree how to interpret these rules to their mutual satisfaction.

These rules are presented in an organized format designed to help them be more easily accessible. The book is divided into two sections, one entitled the Player Section and the other the Gamesmaster Section. Anyone who wants to be a GM should read the whole book. Those wishing simply to be players need read only the Player Section to learn enough about the game. Most of the Player Section has pages that are divided into two unequal columns,

each with its own type style. The wider column is written specifically for the player, giving the essential rules information. The smaller column contains notes and information for the GM. The players may read this information, of course, but do not have to. It is helpful, but not essential, for each player to own a copy of this book. It is essential for the GM to own a copy.

THE DICE

Two types of dice are used in this game: a normal six-sided die and a ten-sided die, which may be new to you. If you have purchased the boxed version of the *James Bond 007 Game*, you will find two of each type included. If you have purchased only the book and do not have these dice, you will be able to find them at any reputable hobby store that carries adventure games.

The six-sided die is read in normal fashion, 1 through 6. If two six-siders are rolled together, the result will be from 2 through 12. The ten-sided die has numerals printed on it. By rolling the die, you will get a number from 1 to 0, which equals 10. Two of these ten-siders are often rolled

together to generate a number from 1 to 100. This is done by rolling the two dice and reading them in sequence, first one colored die for the 10's and then the other for the single digit. Thus, if you are using a red die (for the 10's) and a white die (for the single digit), a roll of 6 on the red die and a 7 on the white die would be read as 67. A red 2 and a white 0 would be 20. A red 0 and white 4 is 04, or simply 4. A red 0 and white 0, however, is not 0 but 100. If you roll the two ten-siders a few times and read them, you will easily get the hang of it. (The ten-sided dice are more easily read if the numbers are colored in.)

In this book abbreviations will be used to indicate which dice are thrown and when. These abbreviations are standard in most role playing games. The abbreviations below indicate the type of die to roll and the number.

Dice Abbreviations

- **D6** = one six-sided die
- **D10** = one ten-sided die
- **D100** = two ten-sided dice rolled together and read in sequence
- **2D6** = two six-sided dice rolled together and added, giving a 2-12 result. This abbreviation could also be read with any number before the "D," indicating how many six-siders you should roll and add. Thus, "4D6" would mean roll 4 six-siders (or one six-sider four times or two six-siders twice, etc. and add the results.

Glossary of Terms

The following terms are used throughout this book and it will speed your understanding of the game to read them through first:

Ability: An expertise given to all Player Characters which allows very specific tasks to be attempted. Unlike other skills, an ability may never be improved by experience. The three abilities given a Player Character are Connoisseur, First Aid and Photography.

Adventure: A role playing session; it may consist of only one mission or many missions together. It is a generic role playing term.

Campaign: A connected series of missions, all played using the same basic group of players and characters. The characters will grow and evolve as they are played and may die or be retired at some point.

Character: A persona who appears in the game, either created by a player or the GM.

Character Rank: Measures the level of experience a character has attained in his career. Three terms are used for both characters and villains: a *Rookie* or a *Hood* character is the least experienced; an *Agent* or *Criminal* character is of medium experience; a "00" (referred to as "Double 0") or a *Mastermind* character is the most experienced. Characters use Rookie, Agent and "00" ranks, while villains use Hood, Criminal and Mastermind ranks. Both Player Characters and Non-Player Characters can be rated in this manner, and enemies whose ranks are equal to Player Characters' ranks provide equal opposition.

Characteristic: Measures a character's physical and mental being; the five categories measured are Strength (abbreviated STR), Dexterity (DEX), Willpower (WIL), Perception (PER), and Intelligence (INT). These are explained fully in Chapter 2.

It will help speed play if more than one set of ten siders and six siders are available for the GM and the players.

CHARACTER RECORD

This is a sheet of paper on which all the important information about the character being played is written down. In Chapter 2 the use of the Character Record is fully explained.

CHARACTER FIGURES

Whenever a gun fight or chase occurs, small playing pieces may be used to help everyone visualize what is going on; the playing pieces represent each character in the fight. You may use any kind of marker you wish to represent a character. A *Gamesmaster Pack* from Victory Games includes sculpted cardboard figures that can be used for chases and combat (it also contains extra Character Records and a Combat Display).

COMBAT DISPLAY

It is not necessary, but sometimes useful, to play out any gun fights on a 1-inch square grid. Simply taking a piece of 8½"×11" graph paper and marking off a grid of 1-inch squares will do.

PENS AND PENCILS

It would be wise to have a number of these items available for players.

Characteristic Value: A number ranging from 1 to 15 that indicates an overall degree of excellence in a specific characteristic, with 1 being considered poor and 15 superb.

Ease Factor: A number ranging from ½ to 10 that is used to measure how easy or difficult a task will be to complete. A ½ represents an extremely difficult task and a 10 represents a particularly easy task. All tasks begin with an Ease Factor of 5, which may be modified higher or lower by the GM to reflect the ease or difficulty of the task being attempted. There are guidelines in the rules to aid the GM in deciding on the proper modifiers. The Ease Factors are ½, 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. There is none lower than ½ or higher than 10. The Ease Factor is multiplied by the Primary Chance to find the Success Chance for completing a specific task.

Experience Points: Points accumulated by a character after a mission that indicate his growth through his experiences. These points are spent to increase the character's Skill Levels, Characteristic Values, and buy new Skills. They may also be used to rent equipment from Q Branch.

Field of Experience: Expertise in a field of study — science, law, sports, etc. — acquired by a character before joining M.I.6. When a Field is used in play, it does not involve a task (see below). Rather, it simply indicates that the character would be knowledgeable about things involved in that area. The use of Fields of Experience is optional by the Gamesmaster.

Gamesmaster: The person who is in overall charge of the play of a game. He creates the missions the characters will undertake, acts as rules referee, controls the Non-Player Characters, and makes sure every player has a good time.

Game Session: One evening's play of the *James Bond 007* Game; one get-together.

Generation Points: Points which represent the experiences of a character in his life prior to becoming a secret agent. They are spent during Character Creation (see Chapter 2) to purchase Characteristic Values, Skills, Skill Levels, Height, Weight and Appearance for a character. They are never used in play after the character has been created.

Hero Points: Points which may be used by a player to alter the Quality Rating of a dice result in any manner he chooses. The use of Hero Points allows failure to become success, and certain death to become only a graze.

Level: A numerical measure of the quantity or quality of something in the game. Game systems that use levels are:

- **Damage Level:** Measures the severity of a wound.
- **Skill Level:** A value from 1 to 15 which measures how adept or experienced a character is with a skill.

Mission: A specific assignment given to the characters by M.I.6. A mission may extend over several sessions.

Modifier: A positive or negative number which is added to or subtracted from an Ease Factor to reflect greater than average ease or difficulty. A positive modifier reflects greater ease; a negative modifier reflects greater difficulty. All modifiers in the game are applied to the Ease Factor. The GM decides on any modifiers that apply to a task and announces the final Ease Factor to the player making the dice roll. Note that modifying an Ease Factor of 1 by -1 yields $\frac{1}{2}$, not 0.

Non-Player Character: A character created by the GM and played by him only. Abbreviated in the game as NPC.

Player: The person pretending to be a character in the game.

Player Character: A character created by one particular player and played only by him.

Primary Chance: Defines how experienced a character is with a Skill, Ability or Characteristic when used in a task. The Primary Chance is multiplied by the Ease Factor to find the Success Chance. Each particular skill has a simple formula given in Chapter 3 for determining this chance.

Quality Rating: A number from 1 to 4 that measures the degree of success of any particular dice result. A Quality Rating 1 indicates the best result, a 2 indicates less success, a 3 still less, and a 4 is acceptable success.

Run: A generic term in role playing. When used as a noun, it means the same as a Game Session; when used as a verb, it means "play" — to run a character or a mission means to play that character or mission.

Skills: Specialized training for characters in specific physical and mental studies which are used during missions to complete certain tasks. It is through the use of skills that the feats of James Bond are reproduced.

Success Chance: A number reflecting both the difficulty of a task and the experience of a character; the number may range from 01 to 300, depending on the situation. A player rolls D100 to determine if the task was successful. If the roll falls within the range of the Success Chance (that is, is equal to or less than the Success Chance), the task succeeds; if the roll falls outside the range of the Success Chance (that is, is greater than the Success Chance), the task has failed. The dice result will also measure the quality of the success, and thus the amount of difference between the success chance and the dice result is important. Rolling a 95 when your Success Chance is 100 gives a worse result than rolling the same 95 when your Success Chance is 250.

Survival Points: Points given to Masterminds and Privileged Henchmen (two specific types of Non-Player Characters) which negate the Hero Points used against them by Player Characters.

Task: A specific attempt to use a Skill, Ability or Characteristic that requires a dice roll by the player or the GM to determine its success.

Weakness: A fault in a character by which a Non-Player Character may take advantage of a Player Character. The use of weaknesses is optional.

Game Concepts

When a character is created, he has five basic *Characteristics* (Strength, Dexterity, Willpower, Perception and Intelligence). The character will also be given *skills* which are based on the characteristics (the process is explained in Chapter 2). A character is also given three *abilities* — Connoisseur, First Aid and Photography.

During a game, a player announces what he wishes his character to do. The GM decides whether this *task* falls under the heading of a skill, ability or characteristic. Typical tasks include firing a gun, driving a car, seducing an enemy agent, playing a game of chemin de fer, and so forth. The GM or the player then rolls D100 to determine if the task succeeded and to what extent it was successful.

The GM uses a simple formula to find the *Success Chance* for the task being attempted. The Success Chance is found by multiplying the *Primary Chance* by the *Ease Factor*; the GM then rolls D100 and compares the result to the Quality Results Table found on page 10. The resulting *Quality Rating* indicates whether or not the task was successful and also measures the level of success of the task.

The central concept of the game is the Ease Factor — an element which must be thoroughly understood by both the players and the GM. It is a number, ranging from $\frac{1}{2}$ to 10, which is used to measure the ease or difficulty of per-

forming a task. The lower the Ease Factor, the harder the task, and the higher the Ease Factor, the easier the task is to accomplish; thus, a task with an Ease Factor of 2 is much harder to perform than a task with an Ease Factor of 8. All tasks start with an Ease Factor of 5, and the GM adds to this number to indicate the task is easier to accomplish or subtracts from it to increase the difficulty of the task. The Ease Factor may never be lower than $\frac{1}{2}$ (thus, an Ease Factor of 1 with a modifier of -1 would be $\frac{1}{2}$, not 0) or higher than 10. The GM may apply whatever positive or negative modifiers to the Ease Factor he feels are appropriate to the situation.

EXAMPLE: James Bond shooting his Walther during combat would begin with an Ease Factor of 5. Since the guard being shot at is behind a door, the GM subtracts 1 from the Ease Factor to account for the cover provided by the door. The guard, however, is unaware that Bond is in the next room, so the GM adds 2 to the Ease Factor for the element of surprise. The final Ease Factor would be 6 ($5 - 1 + 2 = 6$).

The Primary Chance defines how advanced or experienced a character is with the skill, ability, or characteristic being used in the task. The more experienced the character is, the higher the Primary Chance.

If the character possesses the skill under which the task falls, the GM uses the Primary Chance for that skill (which is recorded on the Character Record). If the character does not have the skill in question, the GM uses the characteristic(s) associated with that skill, but with the Skill Level at 0 (there is also a -3 Ease Factor modifier since the character is not trained in that skill). If the task does not fall under any particular skill, the GM decides which characteristic is being used, and its value then becomes the Primary Chance.

EXAMPLE: *A player announces he wishes his James Bond character to check if he is being followed as he drives. This task does not use a skill, but instead uses the characteristic of Perception. In this case, the GM rolls the dice and the result is success; the GM announces that Bond is indeed being followed. If Bond decides to shake his pursuers, he would then become involved in a chase sequence (as outlined in Chapter 5), and he would use his Driving skill during the chase.*

In another circumstance, Bond is trying to steal some papers from the pocket of an enemy agent; in this case, he is using the skill of Pickpocket — a skill he does not have (see the pregenerated James Bond character on page 16). The Pickpocket skill is based on the characteristic of Dexterity (which in Bond's case is 12). The Primary Chance for Bond to steal the papers would be 12; there is no Skill Level involved, but there is an Ease Factor modifier of -3 involved since Bond does not have this skill.

The Success Chance, a number from 01 to 300, reflects both the difficulty of the task and the character's ability. Obviously, the higher the Ease Factor or the Primary Chance, the higher the Success Chance will be. A Multiplication Table is provided on page 157 and on the Character Record to help you find the Success Chance for any combination of Ease Factor and Primary Chance. Cross-reference the Ease Factor with the Primary Chance on the Multiplication Table, and the resulting number is the Success Chance.

Once the Success Chance is determined, go to the Quality Results Table on page 10. The player or GM makes a D100 roll and refers to this table to find out whether the task succeeded or failed and the Quality Rating if it was a success. Notice that even though the Success Chance may be higher than 100, the D100 result will fall into one of the ranges of the Quality Results (in which case the task succeeded) or will fall outside the Quality Result 4 range (in which case the task was a failure).

Almost every D100 roll made in the game will be read on the Quality Results Table. A task attempt is always resolved on this table. In some cases, particularly tasks that use characteristics only, a roll is made to measure the simple success or failure of the task and not the quality of the success.

The Quality Results Table is the heart and soul of the *James Bond 007* Game. Players must know how this table works to fully understand how the game works. Though the table may look complicated at first, the mechanics for using it are relatively simple. Once the table is understood, the game will flow smoothly.

To be successful in a task to some degree, the D100 roll must be *less than or equal to* the Success Chance. If the D100 is greater than the Success Chance, then whatever was attempted has failed. If the roll is successful, the Quality Rating will also determine the degree of success, from acceptable to excellent.

The Quality Results Table includes four categories which indicate the levels of success:

- Quality Rating 1: Excellent
- Quality Rating 2: Very Good
- Quality Rating 3: Good
- Quality Rating 4: Acceptable

It is important not to confuse the Success Chance for a task with the Success Chance Ranges listed on the Quality Results Table. For instance, if the Success Chance for a task is 24 and you roll a 25, the task has failed. Even though the 25 falls within the 21-30 Success Chance Range on the table, the roll is greater than the Success Chance determined for that task. Similarly, if the Success Chance for a task is 4, you would have to roll a 4 or less on the D100 to succeed: in effect, you would have to roll a Quality Rating 3 or better.

EXAMPLE: *You are playing James Bond in a game, and your character is driving along a highway. You think Bond is being tailed, so you request a Perception roll to check. Bond's Perception is 14, which is also the Primary Chance for this task. The Ease Factor begins at 5, and the GM applies a modifier of +1 (because it is daylight and the road is long and straight) for a final Ease Factor of 6. The Success Chance is 84. The GM rolls for the Perception check (as will be explained in Chapter 3, dice*



rolls will be made by either the GM or the player, depending on what kind of task is being attempted). If the roll is 84 or less, the GM tells you that Bond is being followed. Since this task uses a characteristic, the character will receive the information so long as the dice roll is successful.

Later in the mission, Bond finds himself alone in the office of a suspicious shipping magnate. There is a safe in the office which Bond decides to open. Bond has the Lockpicking and Safecracking skill at a Skill Level 6; the Primary Chance of his opening the safe successfully is 18. The Ease Factor for the task begins at 5 and the GM applies an Ease Factor modifier of -1 because the lock is very sophisticated, for a final Ease Factor of 4. The Success Chance for this task is 72. You roll an 83. The attempt has failed and Bond may not make another attempt to crack that safe until his skill improves or he gets special equipment from Q Branch.

Still later, Bond attempts to decode a message he has found in the magnate's office. The GM says that Bond must use the skill of Cryptography in this task, a skill Bond does not possess. Cryptography is based on the Intelligence characteristic, which for Bond is 12 (see Chapter 3 for skill formulas); this number is the Primary Chance (there is no modification for Skill Level). The Ease Factor for a coded message is equal to the security level for the code; in this case, the security level is 6 (not a terribly difficult code to crack), which is the Ease Factor. The GM also applies a -3 Ease Modifier because Bond does not have the skill, for a final Ease Factor of 3. The Success Chance is 36. You roll a 13 for a Quality Rating of 3, indicating the message is successfully decoded by Bond. The Quality Rating also tells you how long it took Bond to decode the message (as explained in Chapter 3).

QUALITY RESULTS TABLE

SUCCESS CHANCE RANGE	QUALITY RATING OF DICE RESULT			
	EXCELLENT 1	VERY GOOD 2	GOOD 3	ACCEPTABLE 4
01-10	01	02	03-05	06-SC
11-20	01-02	03-04	05-10	11-SC
21-30	01-03	04-06	07-15	16-SC
31-40	01-04	05-08	09-20	21-SC
41-50	01-05	06-10	11-25	26-SC
51-60	01-06	07-12	13-30	31-SC
61-70	01-07	08-14	15-35	36-SC
71-80	01-08	09-16	17-40	41-SC
81-90	01-09	10-18	19-45	46-SC
91-100	01-10	11-20	21-50	51-SC
101-110	01-11	12-22	23-55	56-99
111-120	01-12	13-24	25-60	61-99
121-130	01-13	14-26	27-65	66-99
131-140	01-14	15-28	29-70	71-99
141-150	01-15	16-30	31-75	76-99
151-160	01-16	17-32	33-80	81-99
161-170	01-17	18-34	35-85	86-99
171-180	01-18	19-36	37-90	91-99
181-190	01-19	20-38	39-95	96-99
191-200	01-20	21-40	41-98	99
201-210	01-21	22-42	43-98	99
211-220	01-22	23-44	45-98	99
221-230	01-23	24-46	47-98	99
231-240	01-24	25-48	49-98	99
241-250	01-25	26-50	51-98	99
251-260	01-26	27-52	53-98	99
261-270	01-27	28-54	55-98	99
271-280	01-28	29-56	57-98	99
281-290	01-29	30-58	59-98	99
291-300	01-30	31-60	61-98	99

NOTES: An SC under the Quality Rating 4 stands for "Success Chance." If any dice result is greater than the Success Chance, the attempt has failed. For a Quality Rating of 1, 2, or 3, the dice result must fall within the ranges given on the table. For a Quality Rating 4, the dice result must fall between the number given and the Success Chance. A dice result of 100 is always a failure. When using guns, a Jam result supersedes a Quality Rating result (see Chapters 5 and 11 for details).

EXAMPLE Your character is firing his Walther. His Primary Chance is 25, and the GM decides the Ease Factor is 5, which gives you a Success Chance of 125. You roll an 87. The 125 Success Chance falls within the 121-130 Success Chance Range. Reading across that line on the table, you discover that 87 falls within the "66-99" column, which equals a Quality Rating of 4 (Acceptable). If you had rolled a 100, you would have failed and the gun would have been damaged. If you had rolled a 98, your gun would jam (the Jam rating for the Walther is 98-99). If you had rolled a 42, you would get a Quality Rating 3 (Good). The difference in Quality Ratings during play is measured in terms of what is being attempted; in the example above, the Quality Rating of the gunshot will measure the severity of the wound.

Example of Play

How does this game work? Given below is an example of play. On the left-hand side of the page is a prose account of a sequence of events from *Goldfinger*. It occurs right after Bond and Tilly Masterson have been discovered sneaking around Goldfinger's plant in Switzerland and have tried to escape in Bond's car, the Aston Martin.

On the right side is the dialogue that might occur between a Gamesmaster (named Jessica) and the player (named Dave), who is playing his own secret agent character. If you remember the scene from the movie, you will be

able to relate the action on the screen to the mechanics of the game. After you have read the rules, you should come back to this example since it will probably clear up many of the questions you might have about the game. The dialogue presented is an accurate representation of the way a game actually plays, and is therefore sprinkled with game terminology. If you feel you need to look up every term, glance back to the Glossary. Otherwise, read it through for the feelings and later refer back to it for examples of play.

Bond cursed silently. After managing to wipe out the opposition, *this* had to happen. The modifications Q Branch (the special equipment section of M.I.6) built into the Aston Martin had been up to their usual high standards. The auto's ingenious devices, including smoke-screens and oil slicks, combined with Bond's expert handling, had forced two of the pursuing cars to crash, one going over the side of a cliff in a very satisfactory fireball.

But now this. He craned his head forward but could see no ground in the pool of the Aston Martin's headlights. Nothing but open space ahead.

After getting in and out of Goldfinger's factory without being spotted, he had stumbled upon the girl in the hills. Subduing the girl has been no trouble, but in the brief struggle they hit the trip wire and set off the alarm. Now he had to get them both to safety.

With practiced ease he flipped the switch, raising the rear bullet-proof screen. It blocked his vision but at least the girl would be afforded more protection. He ordered the girl — Tilly her name was — to stay seated and not to move.

With panther-like grace, he opened his car door. Drawing his Walther, he ordered, "Run for that bracken when I tell you."

Thirty yards away the guards opened fire from behind their cars. Their submachineguns shattered the quiet of the Swiss forest and the number of ricochets off the bullet-proof Aston Martin gave witness to their skill with the powerful weapons.

"Now!" shouted Bond as he returned fire. He noted with satisfaction that there was almost no hesitation on the girl's part as she sprinted for the cover of the trees.



Bond immediately recognized the large man silhouetted against the headlights. Bond lined him up in the sights of his Walther. If he could kill Oddjob, the others might lose heart.

As he was about to squeeze the trigger, Bond noticed that the massive Korean was without his ever-present derby. Surely Goldfinger's bodyguard would not have forgotten such an important weapon. Bond heard the sound of whizzing through the air off to his right. The sound

"Jessica, I cannot believe you're doing this to me."

"What are you talking about, Dave? You're the one whose character didn't make the Perception roll! Besides, you haven't been doing too badly. Didn't you earn three Hero Points during the chase?"

"Yeah, I even managed to destroy two of the cars. But now this. Why didn't I catch on when I forced that one car over the cliff with the smokescreen. I look out the front window. Tell me what I see."

"Nothing. On either side of the car you can see grass, and off about 25 feet to the left is a grove of trees. But in front of the car the ground falls away sharply."

"Nuts. I could've used those Hero Points to better the Quality Rating of that Perception roll when I encountered Tilly. Then I could have circumvented that trip wire and gotten away. Now I'm surrounded and have to take care of a rank amateur."

"That's about where it stands. What will you do?"

"First I'll raise the bulletproof screen. Are the cars still where they stopped?"

"Yes, but now there are people moving around them. Before the screen blocks your view, you see the moonlight glinting off their machineguns."

"Are we still in the chase sequence?"

"Not at the moment."

"Then I'm going to tell Tilly to stay put until I tell her to run for the trees. She'll be safer there. Then I'm going to open my door and run around it so I can use it for cover."

"The guards will be able to get off a few shots." Jessica rolls the dice in secret. "They missed, but it was close. Now what? Your Speed is higher than theirs."

"I'll give fire while telling Tilly to run. Does she do it?"

"Yes. Now roll D100 to see if you hit anyone. They're at Medium range so there are no modifiers for that. But, since their headlights are pointed at you, I'll give you a -2 Ease Factor because of the glare."

"Oh no."

"Look, if it was too easy, anyone could do it. Now roll." Dave rolls the dice. "You missed both shots. Now they return fire. You're lucky. Due to the modifier for your cover behind the car, they missed."

"Good. Now . . ."

"Wait a minute. They're not done yet. You can see the silhouette of a large man with his hand extended."

"Is there a weapon in it? Or a razor-brimmed hat?"

"You don't see anything in his hand, but there is the sound of something flying through the air off to your right." Jessica rolls dice. "Uh-oh. There is a thud, a crack, and a short scream."

"I look in that direction."

abruptly ended with a sickening thud, accompanied by an audible crack. Bond turned and saw Tilly crumple.

With a cold hand gripping his heart and the taste of bile in his mouth, Bond rushed to where the girl had fallen. Her head was twisted at an impossible angle. Next to her lay Oddjob's razor-sharp hat. Bond's teeth clenched until his jaws ached. Such a waste of a beautiful girl.

He hardly noticed the guards as they surrounded him, and he numbly allowed himself to be led back to his car. With a Korean as guard in the passenger seat, Bond obediently fell in between two of the guards' cars and began the drive back to Goldfinger's factory,

All the way back he drove like an automaton. He felt he had grown dull and useless. If he lived through this, M would have his number. If he were lucky, he would only be demoted back to ordinary field work. But he knew this was the end. Goldfinger had him trapped and there was no way for him to get out again.

He was no more useful to the Service than that old woman opening the gate before them. That thought made him shudder. No, he cried to himself. They may have taken his gun but he still had the car, and Q had prepared some interesting surprises.

Once through the gate, Bond let the car in front pull away a little. Then, quickly downshifting, he gunned the engine and turned down a side road in the complex. Deftly shifting, he kept increasing his speed. A glance at the rear-view mirror showed the car behind him had begun to give chase — hounds after the fox.

The guard in the passenger seat began shouting and brandishing his weapon. Bond was sure he knew what the Korean was saying, even if he did not understand the language. He also knew the guard would not dare shoot since an accident at this speed would kill them both. At any rate, in a few more seconds the jabbering guard would cease to be a distraction.

Bond flipped the cover of his gear shift and savagely pressed the red button hidden there. He heard the compressed gas charges blow off the pre-cut section of the roof. The clips holding the passenger seat snapped free and another blast of compressed air, louder than the first, filled the inside of the car. As the entire seat flew out of the car, the guard screamed . . . more out of surprise than anything else.

"You see Tilly fall to the ground. David, why do you have your face in your hands?"

"The brightest thing to do now would be to get in the car and try to get out of there, but since my character has a weakness for women, I'll run over there. I'll Zigzag to avoid being hit by any bullets. Are they shooting?"

"No, you get there intact. It does not take a Perception roll to determine that Tilly is dead. On the ground next to her is Oddjob's hat." Jessica rolls dice. "I just tried a Sixth Sense roll for you but it failed. I had to give you a negative modifier due to the shock of seeing Tilly dead. You are now surrounded by the guards and Oddjob. Do you want to put up a fight?"

"That would be suicide. No."

"Well then, they lead you back to the car, put a guard in next to you and have you follow one of their cars. They have another car following you. Going to try anything? Nothing at all?"

"What can I do?"

"Okay. they get you back to the complex and an old woman opens the gate. Still not going to try anything?"

"What can I try with the guard in the passenger seat . . . darn, that's right. I forgot all about the ejector seat and the car's modifications."

"I'm glad you remembered. The only other thing I could do was hold up a neon sign."

"All right, at the first possible turn-off I'm going to try to Flee. I assume they will try to Pursue."

"You assume well. You're obviously at Close range. So, let's get right to the bidding of the chase sequence. You, as always, get to bid first."

"I bid Ease Factor 4."

"Hmm . . . daring, but I'm not going to bid any lower. Do you want to go first?"

"No, I'll let them go first; that way since there is nothing happening this round I'll have virtually a free turn and they won't have a chance to catch up this round. I'm trying to Flee."

"Good thinking. They can't do anything except keep escorting you. Roll away." Dave rolls D100. "You've rolled a 33. With a Success Chance of 90, that's a Quality Rating of 3. You can increase the range between you and them from Close to Long if you'd like."

"I'd like. Now they'll have to catch up to get even a clear shot. Let's see just how good they are. Okay, I bid Ease Factor 6."

"Ease Factor 5."

"Ease Factor 4."

"Okay, David, you win. Who goes first?"

"They will."

"Fine. They are going to try to Pursue. The roll is only a Quality Rating 4 so they are now at Close range. Before you declare your action, I have to tell you the foot guards are preparing to fire on you from in front of the car."

"Drat. Okay, I want to force the guards to scatter, increase my distance, and activate the ejector seat."

"To do all that means this has to be considered a Trick maneuver."

"Fair enough." David rolls. "A Quality Rating of 3. Well, I'll live with it, and save my Hero Points for when I really need them."

"Well, you're successful. Your passenger is attempting to make like a bird, the guards are doing impersonations of

Bond felt his blood quicken and experienced a warmth of satisfaction as he careened about the compound, scattering the guards. These were the moments he lived for. He might go up in a fireball, but until that happened, he would push himself and the Aston as far as they both would go.

No, he decided, this was no time for adolescent revenge. Goldfinger was responsible for Tilly's death, just as if he had thrown that murderous hat. No, the best way to hurt Goldfinger was to get out alive and report his findings back to M.I.6.

With a few fast computations, Bond charted out the quickest course to the front gate. In his rearview mirror he saw one of the guards' sedans try to make the same sharp turn he had just done. They must really be desperate to catch him to try such a maneuver in their bulky car.

The pursuers skidded into the side of the building with a bone shattering crunch. His momentary delight was cut short as he saw other cars successfully make the turn and continue after him.

Ahead he could make out the front gate. He pressed on the gas pedal, thought of freedom running through his mind. Then he saw the old woman come waddling out of the cottage and open fire at him with a machinegun. He swerved to avoid hitting her. Damn Christian ethics, he thought. He should have just run the gate anyway. As he swerved, he thought he heard a slug chunk solidly into the car. All he could do was hope it hit nothing vital.

Bond wove in and out among the buildings, scattering guards, eluding pursuing cars, and avoiding accidents. He wondered how long he could keep this up. Would he crash, be shot or run out of gas first? He knew he needed room to breath so he shifted again, pulling away from the pursuing cars and out of range of their weapons. Now to try to find a way out.

He had little idea of where exactly he was within the complex. On a hunch he spun the wheel and turned down a narrow alley between two brick buildings.



As he sped down the alley, he spied two headlights heading straight for him.

Bond took a deep breath and fired the twin .50 caliber machineguns hidden behind the Aston Martin's turn signal lights. He fired two bursts. A hit would stop even an armored vehicle, but his adversary paid absolutely no attention to the bullets. Through the glare he could only guess as to the size of the oncoming vehicle.

As Bond tried to veer right and left, so did the oncoming car. There were no alleys or ramps for him to pull up on or to use to leap over the other car.

The increasing glare from the headlights stabbed into Bond's eyes and made navigation difficult. Bond squinted into the light, looking for a way to avoid the imminent crash. Ahead of him on the left, he thought he saw the outline of an overhead door. With a desperate strength he spun the wheel of the car towards the half-imagined door, confident that the armored body of the Aston could certainly splinter even a large wooden door.

Jesse Owens, but because of the number of things you were trying to do, I'll let you increase the range only from Medium back to Long. There are still lots of guards scurrying around the grounds and you are going to be subjected to a Fire Combat attack each round."

"All right, since I have to get out of the complex, I'm going to head for the front gate. How long will that take?"

"Barring any mishaps, you can reach it in this round. But the guards are still all over the place and are going to get off a few rounds no matter what."

"I expected as much."

"Now, let's start the round. Make your bid."

"Ease Factor 4."

"Ease Factor 3."

"Three?! Wow, those bad guys must really want me. Let's see what they want. Who'll go first?"

"They will. The cars behind you attempt to close in." Jessica rolls dice. "They don't make their roll, so I have to check to see if they had a mishap." Jessica rolls again. "They did not make the Safety roll. According to the chart, that means they have taken Medium Damage. Let's just say one of them is out of the running. The guards in the car fire, three guards from the side fire, the little old lady comes out of the house with an Uzi and blocks your way out of the gate."

"Even the little old lady? Jeez. Do the shots from the guards hit me?"

Jessica rolls the dice. "Indeed they do. And the amount of damage they inflict is just enough to do Light Damage to your car. Your speed will be reduced by 25%."

"No way. How many Hero Points will it take to reduce the damage to nothing?"

"One."

"You've got it. That leaves me with two."

"What do you want to do now?"

"I can't get out the front gate without crashing through the old lady? Okay, then I won't go out the front gate, but I will try to put some distance between us." David rolls. "All right! An 02 which gives me a Quality Rating of 1! That puts me beyond Extreme range and gets me a Hero Point. But since I'm still stuck in the complex, I suppose I don't escape."

"Good supposing."

"What do I see in front of me? In fact, where am I?"

"You're racing down a narrow alleyway between two brick buildings. Let me check for obstacles." Jessica checks her notes. "Ahead you can see two headlights heading straight for you. Make your bid."

"Do I have to bid to use the machineguns mounted in the car?"

"No."

"That's what I do. Any effect?"

"No."

"What do they have, a tank? What do I see along the buildings? Can I try a Perception roll?"

"No, I'll make one for you." Jessica rolls. "The headlights coming at you are very bright and glaring, but you think you can make out an overhead door ahead and to your left."

"The Aston should be able to take out a door. I'm going to turn into the doorway."

"Wait a minute, we've got to bid. Be my guest."

"Ease Factor 4."

Terror filled him as he realized too late there was no door, nor could he avoid crashing into the brick wall that loomed before him. Out of the corner of his eyes he could see the other car, much like his, and the driver, perhaps a lost twin, crashing into a similar wall. As his body was tossed about in the car, Bond, despite the pain, felt grim amusement in the realization that his downfall had been caused by a mirror.

He tried to open his door but it would not budge. His windshield was starred in a hundred places where his head had smashed into it. If it had not been for the armoring, he and the car would be nothing more than a pile of small pieces ready to be swept up. He reached across to the passenger door, but his body would not respond. He felt ten miles tall and it seemed to take weeks to get a message to his hand.

Suddenly, he was falling backwards out the door he could not open. In the cold night sky he saw an obscene planet, the face of the Korean, Oddjob, smiling back down at him. The world went in and out of focus and he thought what a strange thing for the world to do. He saw the Korean raise his massive hand and bring it down. Then the world went black on him.

As consciousness came back, he was aware at first only of lying on something hard and flat. He tried to rise but realized his hands and feet were bound. He tested the ties but they would not yield. He cautiously opened his eyes and saw the ruddy, moon-like face of Auric Goldfinger grinning down at him.

"Good evening, 007."

"My name is James Bond."

"And members of your curious profession are few in number. You have been recognized — let's say by one of your opposite numbers, who is also licensed to kill." Goldfinger laughed affably. "And that interesting car of yours. I, too, have a new toy, but considerably more practical."

Bond followed Goldfinger's gesture and saw, suspended over the table, a cylinder with a barrel of sorts pointing out of the bottom.

"Ease Factor 3."

"Ease Factor 2."

"Calm down, David, or you'll break your pencil. You win. Who'll go first?"

"I will, of course. I will attempt a Trick maneuver of making the turn and smashing through the door." David rolls. "Why are you shaking your head?"

"There is a jarring impact. In the glare from your headlights, you can see it was not a door but a light-colored portion of the brick wall. Try your Safety roll, Dave." Dave rolls the dice. "Sorry, you didn't make it. Let's see, you were at an Ease Factor 2 for your Trick maneuver, so your vehicle suffers an Incapacitation and you suffer a Heavy Wound."

"Well, I'll trade in a Hero Point so the whole thing didn't happen."

"Wait a minute. Hero Points can change the Quality Rating of your roll, but they can't be used to change damage once it's happened. You can't change the course of events by using Hero Points. The place where you should have used the point was during the Perception roll I made for you. You can't change what happened just because it didn't go your way."

"Okay, okay. I won't change the damage. Even if I go out, I'd have to contend with the guards and I don't think my luck will hold that long. Let's see if I can make my Pain Resistance roll. No? Oh, well, I won't change that either. Let's see what happens if I get captured. By the way, did the other car manage to stop before hitting me?"

"There was no other car."

"What?!"

"It was a large mirror reflecting your own headlights back at you. That was the obstacle in your path. When I made the Perception roll, the result was failure. I gave you false information."

"But if there was no other car, who in heaven's name was I bidding against?"

"Yourself really. Look, if you didn't have to bid, then you would have known there was no other car and done something different with your character. By the way, in your Incapacitated state someone knocks you out."

"Great. Do I ever wake up?"

"Of course."

"Can I move?"

"There is something holding you down."

"I open my eyes. What do I see?"

"It is obvious you are strapped down on a table. Leaning over you is Goldfinger."

"Does he say anything?"

"'Good evening, 004.'"

"'My name is Michael Tucker.'"

"'Of course, if that is what you wish. People in your line of work make it a point to stay anonymous, but you have been identified by one of your opposite numbers. I must tell you that you gave us a hard time. Especially with that car of yours. My scientists will enjoy studying it. But we all have our playthings. This one is mine.' As he moves to the side, you see suspended above you a barrel-like device with a small cylinder at the end, projecting toward you. David, are you still listening?"

"I was just wondering how upset Q will be about the Aston Martin."

"You are looking at an industrial laser which emits an extraordinary light, not to be found in nature. It can project a spot on the moon, or, at closer range, cut through solid metal. I will show you."

Goldfinger motioned to some technicians sitting at a control panel off to one side. The laser moved slowly down from Bond's head. The laser hummed to life and a thin red beam shot from its barrel to the table top. Within seconds Bond saw the gold, metallic top begin to bubble and heard it sizzle as the laser cut through the metal. He licked his dry lips as he saw the beam start moving slowly up towards his crotch.

"This is gold, Mr. Bond. All my life, I've been in love with its color, brilliance, its divine heaviness. I welcome any enterprise which will increase my stock — which is considerable."

"I think you've made your point, Goldfinger. Thank you for your demonstration."

"Choose your next witticism carefully, Mr. Bond. It may be your last. The purpose of our previous two encounters is now very clear to me. I do not intend to be distracted by another. Good night, Mr. Bond."

"Do you expect me to talk?"

"No, Mr. Bond, I expect you to die. There is nothing you can talk to me about that I don't already know."

"You're forgetting one thing. If I fail to report, 008 replaces me."

Goldfinger shrugged. "I trust he will be more successful." Goldfinger started to turn away.

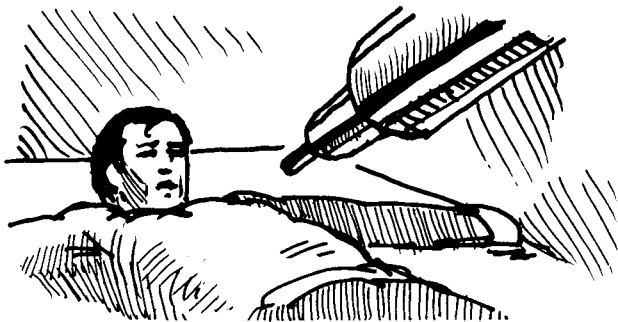
Bond's mind raced furiously, searching for any way out. "Well, he knows what I know."

"You know nothing, Mr. Bond."

Bond thought it time to play the trump card. "Operation Grand Slam, for instance." That damned laser was getting closer. Bond could feel the heat from it being conducted through the table top.

Goldfinger appeared unimpressed. "Two words you may have heard which cannot possibly have any significance to you or anyone in your organization." But the Oriental gentleman next to Goldfinger was visibly upset over Bond's words.

"Can you afford to take that chance?"



There was a fevered, whispered conversation between Goldfinger and the Oriental man. As Bond watched the tight beam close in, he decided the discussion was taking

"Pay attention. Goldfinger is still talking. 'This laser is powerful enough to project a spot on the moon or cut through metal.'"

"Is this table I'm strapped to made of metal?"

"Feels that way."

"Why doesn't that surprise me?"

"Anyway, Goldfinger signals to some Koreans sitting at a control panel, and the laser moves to the base of the table. There is a click and a hum, and a red beam shoots out, hitting the table between your feet. The gold top of the table glows hot and starts to melt. When this happens, the laser beam slowly starts moving up the table. Kind of like the old buzzsaw in the Perils of Pauline."

"He sure knows how to hurt a guy."

"Mr. Tucker, you are lying on gold. I love gold, the color, the feel of it. I will do anything to increase my store of gold."

"I can well see why you like it, Goldfinger, and the laser is really impressive, but I think I get the point. You can turn it off now."

"You are a very funny man, Mr. Tucker. Let's hope your wit keeps you laughing until you split yourself wide open. It is quite apparent to me now why we had our first two meetings. I do not want to take a chance on a third. Goodbye, Mr. Tucker." With that he begins to walk away."

"He doesn't ask me any questions?"

"No. He just waves nonchalantly goodbye and continues away."

"And the laser beam is still moving up?"

"You got it."

"I won't talk."

"Who wants you to talk? I want you dead."

"If I die, there will be others to replace me."

"Let's hope they are a little brighter than you are." He starts to walk away."

"Then I'm going to have to Persuade him to keep me alive."

"Go ahead, but you don't have much of a chance. There's a -6 Ease Factor due to his Opposition to you."

"So be it. It's the only chance I've got. Let's see, that takes the Ease Factor down to 1/2. Bummer. Ah well, let's roll. Come on, 10 or less." David rolls. "An 09, I made it!"

"Maybe so, but Goldfinger's Willpower is 9, which means that he is sufficiently strong to turn down your request. C'est la vie."

"Wait a minute. I can use Hero Points here, can't I?"

"Sure, go ahead."

"How many will it take to convince him to let me live? That laser must be getting awfully close."

"Indeed it is. It'll take three Hero Points to make him agree, but only one to earn you another Reaction roll. Do you want to take the chance on doing better?"

"No thanks. I'll spend the Hero Points."

"Very well. Goldfinger is still not saying anything to you or ordering the laser stopped. But a smallish Oriental man is speaking with Goldfinger in tense whispers. Goldfinger shakes his head no and appears to be speaking in a soothing manner. The Oriental man is insistent. Finally Goldfinger shrugs, holding his hand up to calm the man down. Suddenly the laser stops and Goldfinger announces that he agrees you are worth more alive."

"Did I just waste three Hero Points?"

much too long. As he felt the heat from the beam beginning to sear his inner thigh, it was suddenly turned off. He twisted to see Goldfinger looking at him and a technician coming toward him.

"You are quite right, Mr. Bond," Goldfinger conceded. "You are worth more to me alive."

Bond's relief was short-lived for he saw the technician take a gun from behind his back, point it at him and pull the trigger. He felt a sharp prick in his side, and as he drifted into sleep, he realized it was only a dart gun and that he would recover from the drug. Recover, and make Goldfinger pay for Tilly. And the payment Bond would exact would be steep.

"Not at all. This is happening because of the Hero Points. Just keeping the continuity going. With that, a technician comes over and pulls a strange looking gun from behind his back. In your restrained state you cannot offer resistance. He calmly pulls the trigger and shoots you. Everything goes black."

"Wait a minute! I thought he was going to keep me alive! Don't shrug like that! Am I dead or not?"

"No, David, you're not dead. It turns out the projectile was filled with a sleeping drug."

"But what happens next?"

"Gee, it's getting late, David. Let's pick this up next week, shall we?"

Beginning Characters

Six characters from the Bond movies have their characteristics and skills fully written out below so you can begin play. There are two "00" rank, two Agent rank, and two Rookie rank characters. Select one of these characters and fill in a copy of the Character Record found on page 160. Use this character to play out the introductory adventure — *The Island of Dr. No* — in Chapter 20. Do this before reading the entire book. This adventure will introduce you to most of the rules systems used in the game. Once you are familiar with the rules, you are ready to play a mission. You will need a GM to create an adventure, or you can use the prepared adventures based on the Bond movies that are available from Victory Games.

You can continue to use these pregenerated characters, or you can create your own secret agent of M.I.6 by using the guidelines in Chapter 2.

The skills for the characters are followed by two numbers in parentheses; the first number to the left of the slash is the Skill Level and the second number to the right is the Primary Chance. Note that the game concepts of Fields of Experience and Weaknesses are optional rules, and they should be used for the following characters only if the GM is agreeable.



"00" Rank Characters

JAMES BOND

STR: 9 DEX: 12 WIL: 13 PER: 14 INT: 12

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (12/25), Charisma (15/28), Disguise (4/16), Diving (10/20), Driving (12/25), Electronics (7/19), Evasion (12/22), Fire Combat (12/25), Gambling (15/29), Hand-to-Hand Combat (12/21), Local Customs (12/26), Lockpicking and Safecracking (6/18), Mountaineering (9/20), Piloting (9/22), Riding (7/20), Science (6/18), Seduction (14/28), Sixth Sense (13/25), Stealth (13/26)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 6'1"

SPEED: 3

WEIGHT: 167 lbs

HAND-TO-HAND DAMAGE CLASS: B

AGE: 35

STAMINA: 30 hours

APPEARANCE: Striking

RUNNING/SWIMMING: 40 minutes

FAME POINTS: 148

CARRYING: 101-150 pounds

HERO POINTS: 13

FIELDS OF EXPERIENCE: Botany, Chemistry, Forensics, Golf, Military Science, Snow Skiing

WEAKNESSES: Attraction to Members of the Opposite Sex

ANYA AMASOVA

STR: 8 DEX: 14 WIL: 13 PER: 14 INT: 12

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (9/23), Charisma (14/27), Cryptography (12/24), Demolitions (8/20), Disguise (13/25), Diving (10/21), Driving (10/24), Electronics (12/24), Evasion (14/25), Fire Combat (12/26), Gambling (10/24), Hand-to-Hand Combat (14/22), Interrogation (10/22), Local Customs (10/24), Lockpicking and Safecracking (8/22), Piloting (9/23), Science (9/21), Seduction (15/28), Sixth Sense (14/27), Stealth (13/26)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'6"

SPEED: 3

WEIGHT: 118 lbs

HAND-TO-HAND DAMAGE CLASS: A

AGE: 32

STAMINA: 30 hours

APPEARANCE: Striking

RUNNING/SWIMMING: 40 minutes

FAME POINTS: 89

CARRYING: 101-150 pounds

HERO POINTS: 11

FIELDS OF EXPERIENCE: Biology/Biochemistry, Chemistry, Computers, Economics/Business, International Law, Mechanical Engineering, Microphotography, Political Science, Toxicology

WEAKNESSES: Close Personal Tie

Agent Rank Characters

FELIX LEITER

STR: 8 DEX: 9 WIL: 10 PER: 11 INT: 10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (10/20), Cryptography (6/16), Driving (12/22), Electronics (10/20), Evasion (10/18), Fire Combat (10/20), Gambling (6/17), Hand-to-Hand Combat (9/17), Interrogation (8/18), Local Customs (9/20), Piloting (10/20), Science (9/19), Sixth Sense (11/21), Stealth (11/21)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 6'3"	SPEED: 2
WEIGHT: 175 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 37	STAMINA: 28 hours
APPEARANCE: Good Looking	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 89	CARRYING: 101-150 pounds
HERO POINTS: 8	

FIELDS OF EXPERIENCE: Forensics, International Law, Law, Microphotography, Toxicology

WEAKNESSES: None

HOLLY GOODHEAD

STR: 7 DEX: 10 WIL: 14 PER: 11 INT: 13

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (11/25), Cryptography (9/22), Disguise (8/21), Driving (9/21), Electronics (10/23), Evasion (10/18), Fire Combat (10/20), Hand-to-Hand Combat (12/19), Lockpicking and Safecracking (7/17), Pickpocket (5/15), Piloting (12/22), Science (12/25), Seduction (14/26), Sixth Sense (8/20), Stealth (10/24)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'10"	SPEED: 2
WEIGHT: 140 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 34	STAMINA: 32 hours
APPEARANCE: Striking	RUNNING/SWIMMING: 45 minutes
FAME POINTS: 60	CARRYING: 101-150 pounds
HERO POINTS: 9	

FIELDS OF EXPERIENCE: Biology/Biochemistry, Computers, International Law, Space Sciences

WEAKNESSES: None

Rookie Rank Characters

MARY GOODNIGHT

STR: 5 DEX: 7 WIL: 7 PER: 7 INT: 5

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (6/13), Charisma (5/12), Cryptography (3/8), Driving (3/10), Electronics (6/11), Evasion (4/10), Fire Combat (4/11), Hand-to-Hand Combat (5/10), Lockpicking and Safecracking (4/11), Piloting (5/12), Science (3/8), Stealth (3/10)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'5"	SPEED: 1
WEIGHT: 115 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 31	STAMINA: 28 hours
APPEARANCE: Striking	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 21	CARRYING: 60-100 pounds
HERO POINTS: 4	

FIELDS OF EXPERIENCE: Computers, Microphotography

WEAKNESSES: None

LIEUTENANT CHONG SUN HIP

STR: 9 DEX: 8 WIL: 9 PER: 10 INT: 9

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (3/12), Charisma (4/13), Driving (5/14), Evasion (4/12), Fire Combat (4/13), Hand-to-Hand Combat (11/20), Local Customs (4/14), Sixth Sense (4/13), Stealth (5/14)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'10"	SPEED: 2
WEIGHT: 160 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 27	STAMINA: 28 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 20	CARRYING: 101-150 pounds
HERO POINTS: 5	

FIELDS OF EXPERIENCE: Golf

WEAKNESSES: Close Personal Tie

Creating a Character



While you may simply want to play James Bond himself in your adventures, you may also wish to create your own agent of Her Majesty's Secret Service — an agent who fits your ideas of what such a character should be. You can also watch such a character grow in skills and experience over a number of adventures.

First, it is important to know what constitutes a character in the game. There are three major description groupings: Characteristics, Skills (including Abilities), and Physical Aspects.

The measures of a character's physical and psychological being are called his characteristics. Each character is measured in five areas: Strength, Dexterity, Willpower, Perception, and Intelligence. These areas have values ranging from 1 to 15, with 1 being very poor and 15 being exceptional. These values are used throughout play either in combination with Skill Levels (see below and also Chapter 3) or by themselves to determine a character's Primary Chance of successfully doing any task.

CHARACTERISTICS

- **Strength** (abbreviated STR): The character's ability to lift heavy weights and exert himself physically for extended periods of time. It is a general indication of his overall physical condition.
- **Dexterity** (abbreviated DEX): The character's hand-to-eye coordination and his aptitude in manipulating small objects. It also measures the control he is able to maintain over the actions of his entire body while moving.
- **Willpower** (abbreviated WIL): The character's mental ability to control his bodily reactions to such things as pain, abuse, attacks (whether verbal or physical) and stress. It is also a general measure of discipline.
- **Perception** (abbreviated PER): The character's consciousness of what is happening around him. It also involves his ability to relate what his senses are now telling him to his previous experiences in the field and then to make correct judgments based on that information.



- **Intelligence** (abbreviated INT): The measure not only of the character's IQ and education but also of his ability to reason deductively.

For each of these characteristics, a value of 5 is the minimum an agent of M.I.6 should have if he is to have a decent chance of surviving in the field. For an example of a fully developed character, refer back to Chapter 1 and examine James Bond or Anya Amasova. You will notice their characteristics are much higher than 5, and their Skill Levels are far higher than a character such as Mary Goodnight or Lieutenant Hip. The growth of a character in skills and characteristics is accomplished by the expenditure of Experience Points (see Chapter 10).

SKILLS

While characteristics define a character's make-up, what makes characters perform as secret agents are their skills. Before selecting skills for your character, skim through the available skills listed in Chapter 3. You will then have a better idea of what your character will be able to do, and the explanation of each skill will affect your choices for your character. For example, look at the James Bond character in the first chapter, examine what skills he has, and think how he uses those skills in the movies.

Skills are measured by Skill Levels, ranging from 1 to 15. A character with a low Skill Level is not as adept with that skill as one with a high Skill Level. The lowest Skill Level is 1 and the highest is 15. New skills can be bought and Skill Levels raised by the expenditure of Experience Points.

PHYSICAL ASPECTS

A character's overall appearance greatly influences the reactions of other characters to him and thus will often influence his chances of success in certain tasks. You choose your character's Physical Aspects (Appearance, Height and Weight) in whatever combination that makes visual sense and is appealing. Physical Aspects cannot be altered once they are chosen.

When you create a new character, you will be given a number of Generation Points by the GM, which you will use to select your character's physical aspects, his characteristic values, and his skills and Skill Levels. The number of Generation Points you receive will depend on the rank your character will be given. Generation Points represent the experiences your character has undergone before joining M.I.6.

Once you have created your character with the Generation Points, you will use him in various missions. After these missions, you will be given Experience Points which you can use to improve your character by raising his characteristic values, increasing Skill Levels, or obtaining new skills. Experience Points are never used to alter a character's physical aspect. Chapter 10 explains the use of Experience Points.

Before rushing in to create your own secret agent for M.I.6, you should practice assigning your Generation Points until you have created the character you want. First, get

GM NOTE: Each characteristic for a Player Character will begin at 5. For NPCs the characteristics can begin at any value you choose. However, since their Primary Chances are based on the characteristics, giving NPCs very high values will make them much more powerful than Rookie rank characters.

GM NOTE: Creating a character for the first time can be a lengthy process and may discourage first-time players, especially if they spend half their first evening with the game just getting through the creation process. It is strongly recommended that a newcomer be given one of the pregenerated characters from Chapter One.

Generation Points

GM NOTE: The number of Generation Points you give a player will depend on the rank of the character you allow the player to create. The number of Generation Points per rank is listed below:

RANK	GENERATION POINTS
Rookie	3000
Agent	6000
"00"	9000

It is recommended that the first character a player creates be at the rank of Rookie, which will help alleviate the confusion that may arise until he becomes familiar with the rules.

some scrap paper and pencils. You will probably change your mind frequently the first time you create a character, so the scratch paper will come in handy. Once you have decided on what you want, you can transfer the information to a copy of the Character Record found on page 160. (This sheet is perforated, allowing it to be easily removed from this book.)

Examine the sample Character Record on page 21. This is an actual character created by one of the players in a *James Bond 007* campaign. The accompanying explanation of the expenditure of Generation Points will give you a guideline to selecting the values for your character.

Now ask your GM for the number of Generation Points you will have to use in creating your character. Normally, your GM will allow you to create only Rookie rank characters, especially when you first begin to play (this will give you 3000 Generation Points). After you have gained some experience with the game, your GM may let you create Agent or even "00" rank characters. See Chapter 10 for explanations of the character ranks.

Choose the gender of your character. The game is designed so there is no intrinsic advantage to begin male or female, but it is recommended that until you are more familiar with role playing in general, you should only play characters who are the same sex as yourself.

The first thing you will probably want to choose are your character's Physical Aspects. The choice of your character's height and weight will result in Fame Points (Fame Points are explained in Chapter 8). As you choose each aspect, note the number of Fame Points indicated for that height or weight range. Each choice will generate Fame Points. The chart below indicates how many Generation Points are expended for your character's height and weight.

PHYSICAL ASPECTS EXPENDITURE CHARTS:

HEIGHT:

MALE	FEMALE	GENERATION POINTS	FAME POINTS
5'2"-5'3"	4'10"-4'11"	30	50
5'4"-5'5"	5'0"-5'1"	80	20
5'6"-5'7"	5'2"-5'3"	120	10
5'8"-5'9"	5'4"-5'5"	160	5
5'10"-5'11"	5'6"-5'7"	200	0
6'0"-6'1"	5'8"-5'9"	160	5
6'2"-6'3"	5'10"-5'11"	120	10
6'4"-6'5"	6'0"-6'1"	80	20
6'6"	6'2"	30	50

WEIGHT:

MALE	FEMALE	GENERATION POINTS	FAME POINTS
120-134	95-104	30	50
135-149	105-114	80	20
150-164	115-119	120	10
165-179	120-124	160	5
180-194	125-134	200	0
195-209	135-149	160	5
210-224	150-174	120	10
225-239	175-189	80	20
240-260	190-205	30	50

We will create a Rookie rank character. Her name will be Alyson Steele.

Starting with the 3,000 Generation Points (because of her rank), we will first choose her Physical Aspects. We will make her 5'10" and 150 pounds (a statuesque lady). We have so far used 240 Generation Points and accumulated 20 Fame Points. We will select Good Looking for her appearance, using 160 Generation Points and adding 10 Fame Points. Thus, after her Physical Aspects have been chosen, Alyson has used 400 Generation Points and accumulated 30 Fame Points.

We will assume she is a studious type, having spent more time in the library than in the gym. Her characteristics will reflect this; we choose a STR of 6, DEX of 6, WIL of 11, PER of 10 and an INT of 9. The costs for these are listed below:

STR of 6	100
DEX of 6	100
WIL of 11	650
PER of 10	500
INT of 9	400
TOTAL	1750 Generation Points

So far Alyson has spent $400 + 1750 = 2150$ Generation Points. We have 850 left.

Now we will select her skills — Fire Combat, Hand-to-Hand Combat, Sixth Sense and Seduction to go along with the Charisma and Driving. These skills will help her survive through her first few missions while she builds up her intellectual skills. The skills chosen use 100 Generation Points each, for a total of 400. We have 450 points left.

We decide to raise the Charisma Skill Level to 6 (100 points), her Driving to 5 (80 points), her Fire Combat to 5 (80 points), her Hand-to-Hand Combat to 5 (80 points), her Sixth Sense to 3 (40 points), and her Seduction to 4 (60 points). She has used 440 points to raise her skills. She has 10 points left over.

The GM agrees to use Fields of Experience, so we choose her professional as Journalism. She has been in the profession three years, gaining 60 Generation Points. She may use these points only on those skills listed for the Journalist profession. We raise her Charisma to level 8 and Sixth Sense to level 4, costing $40 + 20 = 60$ points. We have now spent 3050 points and finished creating her.

Filling out the Character Record:

Her name is Alyson Steele. Her age is 27 plus 1 for each of the three years as a Journalist equals 30.

Her height is 5'10"; her weight is 150 lbs.; her appearance is Good Looking. Her Character Rank is Rookie. Her Fame Point total is 8; she gained 30 for her Physical Aspects and 6 for each year as a Journalist, giving her 48. However, since she is female, she subtracts 40 for a final total of 8. Since she is a Rookie, she has no scars. She has 0 Hero Points since she is a newly created character.

The total of her PER + DEX is 16, so her Speed is 2. Her Hand-to-Hand Damage Class is A. Her Stamina is 30 hours. Her Running/Swimming time limit is 40 minutes. Her Carrying capacity is 101-150 lbs.

She has no Weaknesses. Her profession was Journalism, and her Fields of Experience are Computers, Political Science and Snow Skiing. Her apartment is in the Soho section of London, she drives a Kawasaki GPz-70, and her pistol of choice is the H&K VP-70.

CHARACTER RECORD SHEET

Players are granted permission to reproduce this sheet for repeated play.

[illegible]

MULTIPLICATION TABLE

PRIMARY CHANCE	EASE FACTOR										
	1/2	1	2	3	4	5	6	7	8	9	10
2	1	2	4	6	8	10	12	14	16	18	20
3	1	3	6	9	12	15	18	21	24	27	30
4	2	4	8	12	16	20	24	28	32	36	40
5	2	5	10	15	20	25	30	35	40	45	50
6	3	6	12	18	24	30	36	42	48	54	60
7	3	7	14	21	28	35	42	49	56	63	70
8	4	8	16	24	32	40	48	56	64	72	80
9	4	9	18	27	36	45	54	63	72	81	90
10	5	10	20	30	40	50	60	70	80	90	100
11	5	11	22	33	44	55	66	77	88	99	110
12	6	12	24	36	48	60	72	84	96	108	120
13	6	13	26	39	52	65	78	91	104	117	130
14	7	14	28	42	56	70	84	98	112	126	140
15	7	15	30	45	60	75	90	105	120	135	150
16	8	16	32	48	64	80	96	112	128	144	160
17	8	17	34	51	68	85	102	119	136	153	170
18	9	18	36	54	72	90	108	126	144	162	180
19	9	19	38	57	76	95	114	133	152	171	190
20	10	20	40	60	80	100	120	140	160	180	200
21	10	21	42	63	84	105	126	147	168	189	210
22	11	22	44	66	88	110	132	154	176	198	220
23	11	23	46	69	92	115	138	161	184	207	230
24	12	24	48	72	96	120	144	168	192	216	240
25	12	25	50	75	100	125	150	175	200	225	250
26	13	26	52	78	104	130	156	182	208	234	260
27	13	27	54	81	108	135	162	189	216	243	270
28	14	28	56	84	112	140	168	196	224	252	280
29	14	29	58	87	116	145	174	203	232	261	290
30	15	30	60	90	120	150	180	210	240	270	300

[illegible]

ABILITIES		PC	WEAKNESSES										SPECIAL EQUIPMENT					
Connoisseur		20											KAWASAKI GP2-70					
First Aid		20																
Photography		20											<u>PM</u> <u>RED</u> <u>CRUS/MAX</u> <u>FCE</u> <u>+1</u> <u>4</u> <u>60/130</u> <u>0</u>					
SCARS																		
EXPERIENCE POINTS			WEAPONS										WOUND STATUS					
			Type	PM	S/R	Ammo	DC	Close	Long	Con	Jam	Draw	RL	Date Wounded:				
			H+K VP70	+1	3	18	F	0-412-20	-1	99	+1	1		LW	MW	HW	INC	
				6		I	0-1030-50	+3			-1							

When you select your character's height, you must also select a proportional weight for him. The Generation Points and Fame Points for height and weight on the Physical Aspects Expenditure Charts are structured the same way. If you spend 160 Generation Points for a male character's height of 5'8" (worth 5 Fame Points), you must select a weight for your character that is within two lines of those same point values on the Weight Chart; thus, your character's minimum weight could be 135 and his maximum weight could be 209. A female character at 115 pounds could be no shorter than 4'10" and no taller than 5'7".

Now choose your character's appearance, using the Appearance Expenditure Chart to the right. Appearance may also generate Fame Points. Add any Fame Points for appearance to your total for weight and height.

The more distinctive your character's Physical Aspects, the easier he will be to recognize. The assignment of Fame Points reflects this recognition factor. However, the better looking a character is, the better his relationships with the opposite sex (see Seduction, Chapter 6).

Now that you have decided on what your character will look like, you can start determining what his characteristic values and skills will be. Each of the five characteristics for a character begins at 5. If you wish your character to have a higher value for any characteristic, you must expend Generation Points. The Characteristic Value Expenditure Chart to the right indicates how many Generation Points you must spend on these values.

If you look at the formulas for the skills on page 31, you will notice that the Primary Chances are based on the characteristics. Thus, the higher the characteristic values you choose for your character, the better will be the skills that are based on these characteristics. Before deciding on the characteristic values you want for your character, check over the skills to see which ones you want for your character.

You must also expend Generation Points for the skills. Each new skill costs 100 Generation Points. Each new skill begins at a Skill Level of 1, and you can increase the Skill Levels by expending 20 more Generation Points per level.

EXAMPLE: To give your character a Strength characteristic of 10 would use 500 points; a Strength of 11 would use 650 points. To have your character acquire the skill of Science at level 4 would use 160 points (100 for the skill at level 1 and $3 \times 20 = 60$ for the additional three levels).

Now refer back at the Character Record. You will notice that every character begins with certain skills and abilities which come free during the training process at M.I.6. The skills of *Charisma* and *Driving* are given at a Skill Level of 1 and their levels may be increased by the expenditure of Generation Points (you do not have to expend 100 Generation Points to acquire those skills). The abilities of *Connoisseur*, *First Aid* and *Photography* also come free, but they may never be improved by the use of Generation Points. *Charisma* and *Driving* are listed in the skills section of the Character Record, while the others are in the abilities section.

At this point, you can experiment with the distribution of Generation Points for your character's physical aspects,

GM NOTE: Players may select any weight within the ranges listed on the Physical Aspect Expenditure Chart for their characters. For example, if the weight range is 135-149, the player could select 140 pounds (or any other weight within that range).

APPEARANCE EXPENDITURE CHART

APPEARANCE DESCRIPTION	GENERATION POINTS	FAME POINTS
Plain	120	20
Normal	200	0
Good Looking	160	10
Attractive	120	20
Striking	80	35
Sensational	30	50

Characteristics and Skills

CHARACTERISTIC VALUE EXPENDITURE CHART

CHARACTERISTIC VALUE	GENERATION POINT EXPENDITURE
6	100
7	200
8	300
9	400
10	500
11	650
12	800
13	975
14	1150
15	1350

SKILL EXPENDITURE CHART

ITEM	GENERATION POINTS
Each Skill	100 per skill
Skill Levels	20 per level
Each new skill starts at Skill Level 1.	

characteristics, skills and Skill Levels. Once you have completed these selections for your character, you are ready to fill out a Character Record for him.

The first thing to write on the Character Record is the name you want for your character. Then enter your character's Appearance, Height and Weight. Now you need to determine your character's age. If you do not use the optional rules for Fields of Experience, you determine your character's age by rolling a D6 and adding this number to 27. The result is your character's age. Enter his age and then his character rank (the GM will help you determine your character's rank).

DETERMINING FAME POINTS

Now enter the number of Fame Points your character has. If your character is *female*, subtract 40 points from the total, which may result in a negative number of Fame Points to begin play (this adjustment reflects the fact that more secret agents are male than female and thus lowers the recognition factor). If your character is of Agent rank, add 40 Fame Points, and if he is at "00" rank, add 80.

EXAMPLE: *A female Agent who is 5'6", 120 lbs. and Striking would have 40 Fame Points. (40 points for being an Agent, plus 0 points for height, plus 5 points for weight, plus 35 points for appearance, minus 40 points for being female equals 40).*

If your character is either an Agent or a "00," he may have received a scar during his service career to date. Roll D100 and check the chart to the right to see if a scar is present. If the dice roll is less than or equal to the Scar Chance number for his rank, your character has at least one scar. Roll D6 and subtract 3 (minimum result of 1). This result is the number of scars your character has received in the line of duty. To determine the nature and location of the scars, refer to page 53 in Chapter 4 and note these facts on the Character Record. Each readily apparent scar (on the face, neck and hands) adds 20 Fame Points. Add this number to the Fame Points on your Character Record.

If you are using the optional rules for Fields of Experience, your character will receive additional Fame Points. See page 27 for these points. Add these points to your total Fame Points.

OTHER INFORMATION

All newly created characters start with 0 Hero Points regardless of their rank (see Chapter 9 for an explanation of Hero Points). Leave this section blank on your Character Record sheet.

Note on the Character Record the values of your character's characteristics (STR, DEX, WIL, PER and INT). These characteristics are used to define your character's Speed, hand-to-hand combat damage class, stamina, running/swimming value, and carrying value as outlined below.

Speed: Speed measures how fast your character's reflexes are, and is used during combat to determine who gets off the first shot in a "draw" (see Chapter 4). Speed is based on your character's Perception and Dexterity characteristics, so as the values for these characteristics rise during play, so will his Speed. Use the chart to the right to determine your character's Speed and record it on the Character Record.

Filling out the Character Record

GM NOTE: If you are using the optional rule for Fields of Experience with your players (see the end of this chapter), have them decide on their character's profession at this point.

GM NOTE: It is possible that, through the judicious use of Generation Points, your players may create characters whose character ranks are higher than you expected. To determine a character's rank, add his characteristic values to his Skill Levels and find the total on the chart below.

TOTAL	CHARACTER RANK
Less than 125	Rookie
126-250	Agent
251 or more	"00"

Use the chart below to determine how many additional Fame Points a character receives for his rank:

RANK	FAME POINTS
Rookie	0
Agent	40
"00"	80

SCAR CHANCE CHART

CHARACTER RANK	SCAR CHANCE
Agent	60
"00"	90

GM NOTE: If the optional rule for Fields of Experience is used, there will be additional Fame Points generated for the characters (see the end of this chapter).

SPEED CHART

TOTAL OF PER + DEX	SPEED
2-7	0
8-15	1
16-23	2
24-30	3

Hand-to-Hand Combat Damage Class: You can now determine your character's Hand-to-Hand Combat Damage Class, which is used during combat. The rules for Hand-to-Hand Combat and a detailed explanation of what a Damage Class is will be found in Chapter 4, Combat. Consult the chart to the right and enter the proper Damage Class in the space provided.

HAND-TO-HAND COMBAT DAMAGE CLASS CHART

CHARACTER'S STRENGTH	HAND-TO-HAND DAMAGE CLASS
1-8	A
9-13	B
14-15	C

Stamina: A character's stamina measures how many consecutive hours your character may stay awake without feeling exhausted. Once your character has reached his stamina limit, he will incur a penalty for each task he attempts until he gets some sleep. Stamina is based on your character's Willpower, so as this characteristic rises so too will your character's stamina. Use the chart to the right to determine your character's stamina, and record it on the Character Record.

STAMINA CHART

WILLPOWER	STAMINA (IN HOURS)
1-5	24
6-10	28
11-13	30
14	32
15	36

GM NOTE: An exhausted character incurs a -3 Ease Factor penalty on any task he attempts. To recover from exhaustion, he must sleep for at least 4 hours.



Running/Swimming Value: Your character's running and swimming value measures how many consecutive minutes he can spend running or swimming at full speed before becoming exhausted. As with stamina, once your character reaches this limit, he will become exhausted. This value is based on his Willpower and will also rise as his Willpower does. Refer to the chart to the right to determine this value.

Carrying Value: A character's carrying value measures a maximum amount of weight your character can carry for any length of time. This value is based on your character's Strength characteristic, and the chart to the right gives the weight range that your character can carry for a number of minutes equal to his Willpower characteristic. If your character carries the weight for a longer time, he will become exhausted. A character can carry any weight below his weight-carrying range for an indefinite period, but any weight above his limit cannot be carried for any length of time. As a character's Strength increases, he may carry more weight, and as his Willpower increases, he may carry weights for a longer time.

Once you have determined the values for your character's Speed, Hand-to-Hand Combat Damage Class, stamina, running/ swimming value, and carrying value, record this information on the Character Record.

Now fill out the skills section. For each skill, fill in the name of the skill, the current level of the skill, the formula for determining the Primary Chance for the skill, and the Primary Chance. The skill formulas on page 31 are used to determine the Primary Chances.

Remember that the Primary Chance is multiplied by the Ease Factor your GM assigns to any task using that skill. When using characteristics for tasks not covered by the skills, the characteristic value is the Primary Chance. For your convenience, a Multiplication Table listing the results of all the possible combinations of Primary Chances and Ease Factors is included on the Character Record.

You should now choose a handgun for your character from the list of weapons provided in Chapter 11. Copy the characteristics for that weapon (and any other you might carry) from the list onto the record plus the amount of ammunition for each weapon. Space is provided to record any special equipment your character receives from Q Branch for a mission.

If you are using the optional rules for Fields of Experience and Weaknesses, note this information about your character in the spaces provided on the Character Record.

The Character Record lists your character's three abilities and their Primary Chances (20). It also provides spaces for your character's current cover and wound status, which are used during the course of an adventure. There is also a space for recording Experience Points your character earns at the end of a mission. If you are interested, look at the map of London in Thrilling Cities (Chapter 19) and choose a neighborhood in which to locate your character's flat (apartment).

You have now finished creating your own secret agent and are ready to play. If something unfortunate occurs to this individual and he is killed during a mission, you can

RUNNING/SWIMMING CHART

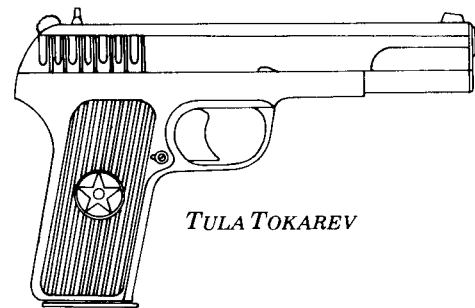
WILLPOWER	TIME LIMIT (IN MINUTES)
1-5	10
6-10	25
11-13	40
14	45
15	55

GM NOTE: A character can run at a maximum of 10 mph and swim at a maximum of 3 mph.

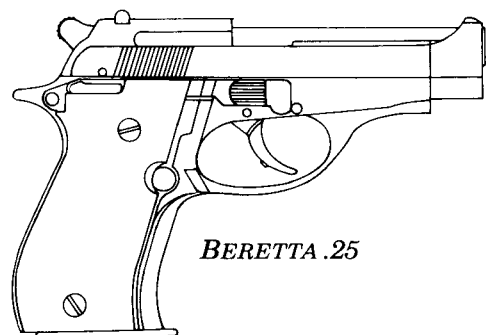
CARRYING CHART

STRENGTH	WEIGHT CARRY RANGE (IN POUNDS)
1-5	60-100
6-10	101-150
11-13	151-210
14	211-280
15	281-350

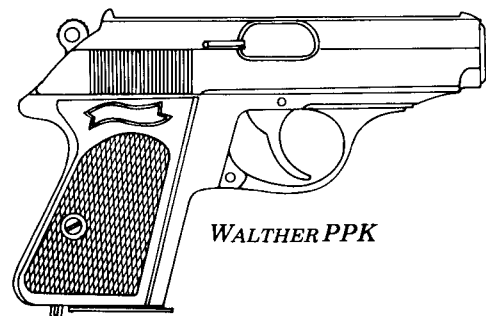
GM NOTE: The numerical ranges indicated for stamina, running/swimming, and carrying provide guidelines to help you determine how much a character can do when performing a task. You do not have to measure everything exactly according to these values, but may use them as rules of thumb when your players indicate actions for their characters.



TULA TOKAREV



BERETTA .25



WALTHER PPK

create another. Some players create more than one character and alternate them. You may play more than one of your characters at once, but your role playing ability will suffer when your attention is divided.

Your character will never have to worry about money. It is assumed that in his private life he will be paid well enough by M.I.6 to assume the same lifestyle enjoyed by James Bond. You may clothe your character in any style you wish, equip him with any normal car (unmodified by Q Branch), and enjoy the life of a well-to-do London single person.

While on assignment, your character will be using an expense account, so M.I.6 will be picking up the tab for all expenses. Any incidental money which is needed (cash for bribes, for instance) can be procured through Q Branch before going on a assignment or from a local M.I.6 Station House while on assignment. **Note:** Whenever pounds sterling are mentioned anywhere in this book (or in any supplementary *James Bond 007* material), they are assumed to have an exchange rate equal to \$1.73 American.

The following two sections are presented as optional additions to the character creation system. Either one or both can be used if your GM agrees. Because either addition creates more work and judgments for the GM during play, he may not wish to bother with them.

James Bond is strongly attracted to women. Often, this attraction causes him to lower his guard or endanger himself (witness his rescue of Anya Amasova from Stromberg's ocean fortress in *The Spy Who Loved Me*). In order to recreate these type of human failings in the characters you create, you may choose any or all of the following weaknesses. While each weakness gives your character a handicap, it also increases the number of Generation Points you may use during the character creation process. If you use this rule, you can choose to add any weaknesses at any time while you are creating the character. Listed with the description of each weakness is the number of additional Generation Points received.

Weaknesses generally fall into two categories — those which cause fear in the character and those which cause the character to become distracted. The GM will decide when a weakness is called into play in any situation. Your character will be forced to make a Willpower roll to avoid becoming frightened or distracted; if the character fails the roll, he will be subject either to an Ease Factor penalty for fear or a limitation as to his choice of action for distraction.

Listed on the next page are suggested weaknesses for characters. The list does not cover all possible weaknesses. If you want your character to have a weakness not listed, the GM will tell you how many Generation Points that weakness gives you and also whether the weakness causes fear or distraction in your character.

Money

GM NOTE: The lack of a money system gives the *James Bond 007* Game quite a different feeling from other role playing games. The game retains the flavor of the devil-may-care lifestyle of the movies while lessening the bookkeeping for the players and you. The enthusiasm (and natural greed) of the players should be kept within bounds — they should not be allowed to purchase a castle or a fleet of yachts, or to live the private life of a millionaire. It is up to you to encourage players to use these guidelines in that spirit.

GM NOTE: If you wish to use the most current American dollar equivalent to the British pound, you can find this information in the business section of most major newspapers.

Optional Rules

Weaknesses

GM NOTE: In addition to the depth of personality which weaknesses add to individual characters, they will also help you to create situations to exploit a specific weakness. You might even create a mission that centers on a character's weakness. For example, if a Player Character has an Attraction to Members of the Opposite Sex, you could create a mission in which a Beautiful Foil is used as a lure to entrap the character.

The use of weaknesses in play is subject to specific interpretation by you, but they will generally fall into two categories — those that cause fear in the character and those that distract the character. Whenever a weakness is called into play, the character must make a WIL roll; the player multiplies his character's WIL by the Ease Factor you provide (the specific Ease Factor is determined by the extent of the stimulus). If the roll is successful, the character has overcome his fear or has avoided the distraction. If the roll is a failure when checking for *fear*, the character will suffer a —3 Ease Factor modifier on all tasks until you rule the fear has passed. If the roll is a failure when checking for *distraction*, the character will be limited in his choice of what to do next. You can either withhold available information from the character because of his distraction or come to an agreement with the player about what the character will do next.

EXAMPLE: In *Dr. No*, Bond had to confront a tarantula that was placed on his bed; if he had Fear of Spiders, he would have had to make a WIL roll to avoid any sudden movements to keep the tarantula from biting him. In *Goldfinger*, when Tilly Masterson is killed by Oddjob's hat, Bond runs to where she lies instead of trying to escape. His attraction and concern for Tilly overcame his natural caution.

Acrophobia: The fear of high, unprotected perches. 50 Generation Points. Causes fear.

Agoraphobia: The fear of large, open spaces. 50 Generation Points. Causes fear.

Attraction to Members of the Opposite Sex: If the person afflicted were not a secret agent, he would simply be considered healthy; however, agents are supposed to be immune to emotional involvements. 100 Generation Points. Causes distraction.

Claustrophobia: The fear of small, enclosed spaces. 50 Generation Points. Causes fear.

Close Personal Tie: The character has one or more loved ones who put many demands on his time. Such relationships make the character vulnerable to extortion or threats to the loved ones' lives. 100 Generation Points. Causes distraction.

Dependence on Drugs: Reliance on drugs such as uppers, downers, or pain killers. 125 Generation Points. Causes distraction.

Dependence on Liquor: Commonly called mild alcoholism. The character is not a full-fledged alcoholic, just tending that way. 75 Generation Points. Causes distraction.

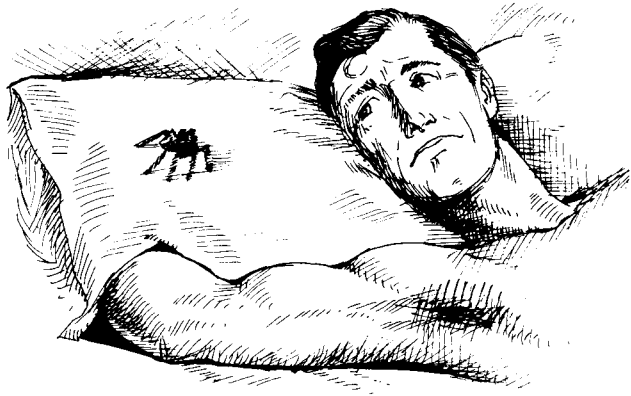
Fear of Spiders: The fear of all spiders, most especially tarantulas (also called arachnophobia). 75 Generation Points. Causes fear.

Fear of Snakes: The fear of all snakes, especially poisonous ones (also known as ophidiophobia or snakephobia). 75 Generation Points. Causes fear.

Gambling: The inability to pass up the opportunity to engage in a game of chance, especially at a casino. Also,

"dares" tend to be hard to pass up. 100 Generation Points. Causes distraction.

Greed: The inability to resist any chance to make money, especially in large amounts. The legality of the method has nothing to do with the choice. Wealth and the display thereof become very important. 100 Generation Points. Causes distraction.



Sadism: Character has a mental dysfunction which causes him to feel a thrill when inflicting pain or watching pain being inflicted on others. **Note:** Only NPCs may be given this weakness, never a Player Character. 100 Generation Points. Causes distraction.

Supersition: The character believes in charms, ill omens and bad luck. He does not walk under ladders, cringes at the sight of a black cat, and so forth. If the character has a background in the Caribbean, he might believe in voodoo. 75 Generation Points. Causes distraction.

The use of this optional section creates an employment history for your character and simulates what he was doing with his life prior to becoming a secret agent of M.I.6. A character benefits by receiving more Generation Points to use and gaining expertise in various Fields of Experience — that is, subjects such as science, law, or sports which the character has studied and used before joining M.I.6.

The character is considered to have been in one of the following professions before becoming a secret agent. Each profession has specific skills and Fields of Experience associated with it. A player may select only one profession for his character.

Rules Changes With Fields of Experience

1. Your character's age is equal to 27 plus the number of year spent in the profession you choose. You may have him in the profession up to a maximum of six years.
2. You gain 20 Generation Points for each year spent in the profession. These points may be spent only on the skills listed with that specific profession.
3. For each year spent in a profession, you may choose one Field of Experience from the list for that profession *or* from the General Fields listed at the end of this section.
4. For each year spent in the profession, the character gains 6 Fame Points.

GM NOTE: A player may select only one profession for his character.

GM NOTE: The skills listed with each profession must be acquired first before the extra Generation Points can be spent to raise the Skill Levels. These skills do not come free with the profession.

Professions

FREELANCE OPERATIVE

Background may include being a private investigator, insurance investigator, soldier of fortune — in short, a freelancer selling his services to various governments.

Skills: Boating, Cryptography, Demolitions, Diving, Driving, Electronics, Evasion, Fire Combat, Hand-to-Hand Combat, Interrogation, Piloting, Riding, Stealth

Fields of Experience: Economics/Business, International Law, Law, Political Science

JOURNALIST

Journalists have occasionally become agents; for example, during WW II a British intelligence officer by the name of Ian Fleming started out as a journalist.

Skills: Charisma, Disguise, Driving, Gambling, Interrogation, Local Customs, Sixth Sense, Stealth

Fields of Experience: Computers, Political Science

MILITARY

Skills: Boating, Demolitions, Diving, Driving, Electronics, Fire Combat, Interrogation, Local Customs, Piloting

Fields of Experience: Computers, Mechanical Engineering, Military Science

MILITARY INTELLIGENCE

Indicates previous experience in Army, Navy or Air Force Intelligence before moving over to government intelligence work.

Skills: Cryptography, Demolitions, Disguise, Driving, Evasion, Fire Combat, Piloting, Science, Sixth Sense

Fields of Experience: Forensics, International Law, Microphotography, Military Science, Political Science, Toxicology

POLICE

Mainly work for Scotland Yard, but also includes lower-level police work.

Skills: Disguise, Electronics, Evasion, Fire Combat, Hand-to-Hand Combat, Interrogation, Riding, Sixth Sense, Stealth

Fields of Experience: Computers, Forensics, Law, Toxicology

SCIENTIST

Skills: Electronics, Riding, Science

Fields of Experience: Biology/Biochemistry, Botany, Chemistry, Computers, Economics/Business, Medicine/Physiology, Space Sciences

THIEF

Skills: Charisma, Disguise, Gambling, Hand-to-Hand Combat, Lockpicking and Safecracking, Mountaineering, Seduction, Sixth Sense, Stealth

Fields of Experience: Fine Arts, Jewelry, Law, Mechanical Engineering, Rare Collectibles

GENERAL FIELDS OF EXPERIENCE

Board Games, Cricket, Economics/Business, Football, Golf, Hockey, Law, Snow Skiing, Squash, Tennis, Wargaming, Water Skiing

USING FIELDS OF EXPERIENCE IN PLAY

There are no dice rolls involved when a character uses a Field of Experience in play. He either knows the information required or how to perform the task, or he does not. A Field of Experience will always fall into one of two categories — information or performance.

A player must indicate to the GM that he wishes to use a Field of Experience to find out information. If the player does not ask the right question or is not aware that a question may be asked, the GM performs a Sixth Sense roll for the character and informs the player that information may be gained. It is assumed that the character is sufficiently knowledgeable about the subject of the Field of Experience even if the player is not.

The use of a Field for performance indicates the character can either perform the task or not. If the character does not have the correct Field, he may not attempt to perform that task.

EXAMPLE: In *DIAMONDS ARE FOREVER*, Bond is aware that Tiffany dusted his glass for fingerprints because he had the Field of Forensics. In a similar circumstance during play, the player would have to ask a question about using his character's knowledge of Forensics. If he does not ask a question, the GM performs a Sixth Sense roll for the character; if the roll is successful, the GM informs the player that his character has noticed the scent of the fingerprint powder on the glass, just as Bond did in the movie.

GM NOTE: Fields of Experience allow a character either Information or Performance. If a Field gives Information, the character has a good grasp of the subject. If the player does not ask you the right question or is unaware that the Field could be used, perform a Sixth Sense roll for him (the Ease Factor will depend on how obvious the information is). If the roll is successful, tell the player the information. If the roll is unsuccessful, assume the characters did not notice the relevant facts in the situation. If the Field is one of Performance, the character will either be able to do the task or not; there is no dice roll involved. You must decide if the character can use the Field in a specific task.

GM NOTE: An Evasion attempt will sometimes require a Field of Experience to accomplish. For instance, in *For Your Eyes Only* Bond uses his skill of Evasion while skiing to escape a pursuer on a motorcycle. In a similar circumstance in a game, a character would have to have the Field of Experience of Snow Skiing to duplicate Bond's feat.

FIELDS OF EXPERIENCE

Biology/Biochemistry: Having a working knowledge of biology labs and equipment. Being able to understand experiments dealing with everything from bacteriology to heart transplants. (Information Field)

Board Games: Being familiar with the rules and strategies of popular board games, such as chess, backgammon, checkers, go, and the like. (Performance Field)

Botany: Being familiar with the procedures and equipment of botany labs. Understanding the effects of plants on people, detailing their natural environment, and identifying their various medicinal compounds by diagrams of their chemical make-up. (Information Field)

Chemistry: Being familiar with the procedures and equipment of chem labs. Being able to identify chemicals by sight and smell, and accurately predicting the results of their use or combinations. (Information Field)

Computers: Understanding the functions and uses of computers. Being well versed in computer languages, programming, software and hardware. (Information Field)

Cricket: Understanding the game and its rules, and being able to play. (Performance Field)

Economics/Business: Having a thorough overview of current business affairs regarding major and/or international industries. Being able to interpret a corporate report, accounting books, or office files. (Information Field)

Fine Arts: Having a working knowledge of all forms of two- and three-dimensional art. Being able to judge the value of a piece of art to within a few pounds sterling. (Information Field)

Football: Understanding the game and its rules, and being able to play. Americans call this game soccer. (Performance Field)

Forensics: Having a knowledge of the gathering and scientific interpretation of physical evidence and also the science of ballistics. (Information Field)

Golf: Understanding the game and its rules, and being able to play. (Performance Field)

Ice Hockey: Understanding the game and its rules, and being able to play. (Performance Field)

International Law: Having a knowledge of international law and its effects on intelligence gathering operations. (Information Field)

Jewelry: Having knowledge of gems and jewelry such that the real McCoy can be distinguished from phonies. Being able to judge the value of said items to within a few pounds. (Information Field)

Law: Having knowledge of the local laws governing citizens and tourists in a country. Also knowing the standard police procedures and legal systems, including crimes and punishments. (Information Field)

Mechanical Engineering: Being familiar with the workings of large machinery and factory layouts. Being able to pinpoint the probable locations of large items, such as air conditioners, from observation of an exterior. (Information Field)

Medicine/Physiology: Having knowledge of the human anatomy and diseases. (Information Field)

Microphotography: Being able to prepare, with the proper equipment, clear and intelligible microdots. (Performance Field)

Military Science: Being familiar with military protocol, rules and regulations. Having familiarity with the uniforms, accoutrements and hardware of all countries. (Information Field)

Political Science: Being familiar with current international relations and important world leaders. Being able to predict international repercussions from incidents and having intimate knowledge of the world's hot spots. (Information Field)

Rare Collectibles: Having knowledge of rare stamps, coins, and the like. Being able to identify such objects and estimate their value to within a few pounds. Included in this category are such items as furs and books. (Information Field)

Snow Skiing: Being able to snow ski, from crosscountry to professional slalom. (Performance Field)

Space Sciences: Having knowledge of all space programs and the operations of major shuttlecraft, capsules and satellites. (Information Field)

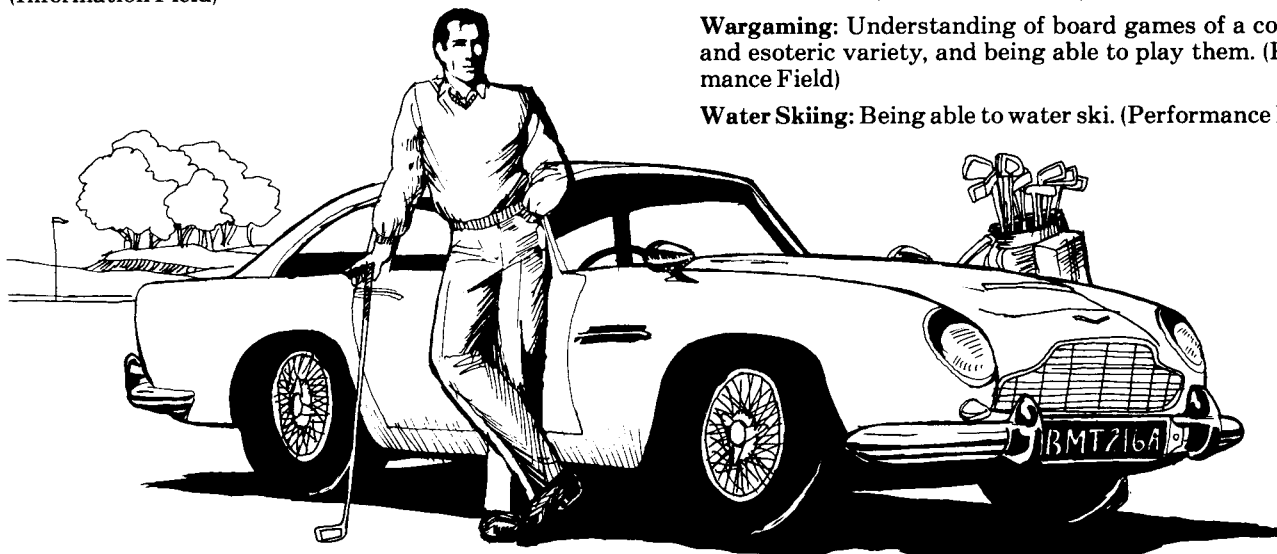
Squash: Understanding the games and its rules, and being able to play. (Performance Field)

Tennis: Understanding the game and its rules, and being able to play. (Performance Field)

Toxicology: Having knowledge of the smell and identification of poisons, the symptoms from ingesting them, and their antidotes. (Information Field)

Wargaming: Understanding of board games of a complex and esoteric variety, and being able to play them. (Performance Field)

Water Skiing: Being able to water ski. (Performance Field)



Skills



Whenver James Bond attempts to perform a specific task in a movie (such as shoot his Walther PPK, jump the canal in Thailand with his AMC Javelin, or convince Pussy Galore after their romantic interlude to change her mind), he uses one of his skills. These skills have either been learned in training or gained through experience. They make him a formidable and highly respected secret agent.

A character's personality will evolve over time as he takes part in missions and receives Experience Points, which may be used to acquire new skills and to raise the levels of skills the character already possesses. The use of Experience Points is explained in Chapter 10. The level to which you can raise a skill is limited by the characteristic(s) on which the skill is based.

Whenever your character attempts a task which falls under the domain of one of the skills, either you or the GM will resolve the attempt with a D100 dice roll. The GM will roll the dice in secret for tasks in which the information that is revealed is more than the character would have in that situation. For example, if a player rolls dice to determine the success of a Disguise task and the result is a failure, he will not play his character the same way as if the result had been success; the player knows more about the situation — that the disguise may not fool anyone — than his character. In all other circumstances where information does not need to be kept secret from the players, the dice rolls are performed by the players.

The player explains to the GM what he wants his character to do, and the GM decides under which skill (or characteristic) the task falls. If the task involves several actions — for instance, firing a gun while climbing a mountain — each action is resolved as a separate task. Thus, for firing while climbing, the GM would resolve the Mountaineering task first and, if it is successful, would then resolve the Fire Combat task. A task may be interrupted by unexpected circumstances — such as an NPC firing at a character as he climbs

GM NOTE: The maximum Skill Level can be only two more than the higher characteristic value used in that skill. For example, if a character has a Willpower of 11 and possesses the Charisma skill, the Skill Level can be a maximum of 13 until the character's Willpower is raised. Likewise, a skill based on two characteristics uses the higher value to determine the maximum Skill Level for that skill.

How Skills Are Used in Play

GM NOTE: The decision about the order in which tasks are resolved is up to you. If a player indicates a fairly complex action sequence for his character, break it down into a logical number of tasks. If the dice roll for the first attempt fails, the character may not complete the action sequence and must have another task selected by his player.

the mountain. In this case, the Mountaineering attempt has succeeded but the climb is interrupted (the GM will indicate at which point in the climb the interruption occurs) to resolve the Fire Combat; another Mountaineering attempt would have to be made if the character suffers a wound (if he is not wounded, no new roll needs to be made). If a combination of skill and characteristic is used in a task — say, carrying a body while climbing — the task would be resolved under the skill but with an Ease Factor modifier applied to account for the extra difficulty involved.

Abilities are equivalent to skills and are played like them, except they cannot be raised in level and always have the same Primary Chance (20). Each Player Character or Non-Player Character who is a member of an intelligence-gathering organization automatically has the three abilities of *Connoisseur*, *First Aid* and *Photography*.

Each skill has its own formula (see below) which is used to determine the Primary Chance when using that skill. A skill is based on one or two characteristics, the value of which is then added to the Skill Level to determine the Primary Chance for that skill. In cases where a skill is based on two characteristics, such as Boating or Driving, add the two characteristic values together and divide by two (all fractions are rounded down).

Copy the formula for each skill, the Skill Level, and the Primary Chance onto the Character Record for easy reference. As the characteristics or Skill Levels rise over time, enter these new values on the Character Record.

SKILL FORMULAS

SKILL	PRIMARY CHANCE
Boating	$[(\text{PER} + \text{DEX})/2] + \text{Skill Level}$
Charisma	$\text{WIL} + \text{Skill Level}$
Cryptography	$\text{INT} + \text{Skill Level}$
Demolitions	$\text{INT} + \text{Skill Level}$
Disguise	$\text{INT} + \text{Skill Level}$
Diving	$[(\text{STR} + \text{DEX})/2] + \text{Skill Level}$
Driving	$[(\text{PER} + \text{DEX})/2] + \text{Skill Level}$
Electronics	$\text{INT} + \text{Skill Level}$
Evasion	$[(\text{STR} + \text{DEX})/2] + \text{Skill Level}$
Fire Combat	$[(\text{DEX} + \text{PER})/2] + \text{Skill Level}$
Gambling	$\text{PER} + \text{Skill Level}$
Hand-to-Hand Combat	$\text{STR} + \text{Skill Level}$
Interrogation	$\text{INT} + \text{Skill Level}$
Local Customs	$\text{PER} + \text{Skill Level}$
Lockpicking/Safecracking	$\text{DEX} + \text{Skill Level}$
Mountaineering	$[(\text{WIL} + \text{STR})/2] + \text{Skill Level}$
Pickpocket	$\text{DEX} + \text{Skill Level}$
Piloting	$[(\text{PER} + \text{DEX})/2] + \text{Skill Level}$
Riding	$[(\text{PER} + \text{WIL})/2] + \text{Skill Level}$
Science	$\text{INT} + \text{Skill Level}$
Seduction	$[(\text{WIL} + \text{Charisma Skill Level})/2] + \text{Skill Level}$
Sixth Sense	$[(\text{INT} + \text{PER})/2] + \text{Skill Level}$
Stealth	$\text{WIL} + \text{Skill Level}$
Torture	$[(\text{INT} + \text{WIL})/2] + \text{Skill Level}$

Abilities

GM NOTE: You may give these abilities to other NPCs if you wish.

Skill Formulas

GM NOTE: When they are created, all characters automatically receives the skills of Driving and Charisma at Skill Level 1. The skill formula for Seduction is somewhat unusual in that it uses the characteristic of Willpower with the Skill Level for Charisma (not the Primary Chance for Charisma) before adding the Skill Level for Seduction.

Each task may be attempted only once (with the exception of encoding a message using the Cryptography skill). If the dice result is a failure, that task may not be attempted again until circumstances have changed — your character has increased his Skill Level, he has obtained new equipment, and the like. If the task succeeds, the Quality Rating will determine the degree of success; each skill lists any additional effects that result due to Quality Ratings.

Your character must spend time in attempting a task, and each skill lists a Base Time, measured in minutes, hours or Action Rounds. The Base Time is modified by the Quality Ratings, so that a better Quality Rating results in less time being spent on the task and a poorer Quality Rating taking more time. If the dice roll for the task is a failure, your character has spent three times the Base Time in his unsuccessful attempt.

The Quality Rating also affects the amount of truth your character will discover when using certain skills. The better the Quality Rating, the more truth in the information the GM tells you, and the worse the Quality Rating, the less truth he gives. Each skill lists how information applies to it and how it is to be used by the GM during play.

If any equipment is used during a task and 100 is rolled, resulting in failure, the item may be damaged. Each skill also gives the repair time that must be spent to fix the equipment as applicable.

When you want to use a skill for a specific task, you can simply say you are “trying to make an Ease Factor 7 Stealth roll.” In role playing jargon, it means your character is using the Stealth skill, the GM has assigned the task an Ease Factor of 7, and you are trying to succeed at (make) the roll.

The Skill Use Chart below is used to determine the length of time a task took to complete and the amount of true information that may be obtained. These two attributes are based on the success or failure of the dice roll for a task.

SKILL USE CHART

ATTRIBUTE	FAILURE	QUALITY RATING			
		4	3	2	1
Time (BASE×)	3	2	1	½	¼
Information (% TRUE)	False	50%	75%	90%	100%

SKILLS AND CHARACTERISTICS

Your character may also attempt tasks using skills which he does not yet have. In such cases, refer back to the skill formula to learn what characteristic(s) the skill is based on. There will be no Skill Level added to the characteristic(s) value, and your GM will apply a -3 Ease Factor modifier in addition to any other modifiers which would normally apply.

Whenever your character is attempting a task that cannot be logically applied to the domain of any particular skill, your GM will decide which characteristic would most apply to the task. The characteristic value then becomes the Primary Chance. The Ease Factor begins at 5 and is modified normally by the GM as appropriate.

Successful Use of Skills

GM NOTE: Each time a character attempts to use a skill, he will be attempting a task. In concert with the player, you will define exactly what boundaries that task involves, and then you will assign any particular Ease Factor modifiers you feel are appropriate. Most tasks attempted in the game begin at Ease Factor 5 and are modified up or down from that point.

A character may attempt any particular task only once (except encoding a message; see Cryptography). If the attempt fails, he may not try it again until circumstances change. Thus, if a character is attempting to pick a door lock and rolls a failure, he has found a lock which he simply cannot open.

At the beginning of each skill description, there are four attributes given (Base Time, Success, Information and Repair). Each time a skill is used, you will use these attributes to determine how long the task took, how successful it was, how much information was gained, and how long it will take to repair any equipment that was damaged in the attempt. For some skills, one or more attributes will not apply (such as Information for Fire Combat).

If a task attempt is successful, the Quality Rating for the dice roll will determine the overall performance of the character in that task. Each skill will list unusual effects for the various Quality Ratings. If any equipment is damaged in a task, the Repair attribute will indicate the Base Time it will take to repair it (see Weapon Repair in Chapter 11).

The Skill Use Chart will help you determine the length of time a task took and how much true information to tell a player. Multiply the Base Time for the skill by the indicated multiplier for the dice result to determine the time involved. Under information, you will find the percentage of truth you should tell the player, based on the dice result.

Often when information gathering skills are called into play, you will have to make a judgment as to exactly what the percentage of truth is as called for on the Skill Use Chart. You will need to compare what the character was attempting to discover with the information he might be able to obtain. As a guideline, the most important clues should be revealed only on a Quality Rating 1 result, and as the Quality Rating becomes worse, the accurate information you dispense should be intermingled with false information, until on a failure it is completely false.

If the skill allows the player to roll the dice, he will be skeptical of anything you say if the roll is a failure. However, on all skills which indicate that you roll the dice and on all others when the Quality Rating is 4 or less, the player will have to judge for himself how much of what he has been told is true and how much is false. Often, just one piece of false information can confuse the players.

GM NOTE: When using the Skill Use Chart, you may be called on to give false information to the player, depending on the result of the dice roll. This false information includes rumors, misleading information, gossip and mangled truth. If the chart indicates you are to tell the player 75% truth, you would then include 25% misinformation. This misinformation should be intermingled with the true information you give the player.

When characteristics are used in this way, you can say you are “trying to make an Ease Factor 5 Perception roll.” That is, you multiply your character’s characteristic value for Perception by the Ease Factor of 5, which is given by the GM, to find the Success Chance; the dice are then rolled to determine the success or failure of the task.

Each of the skills a character may possess is described in detail below. The description also explains how and when the skill will be called into play. For all skills, the attributes of Base Time, Success and Information are given at the beginning of the listing along with the Repair information. The Repair attribute tells you what the Base Time will be to repair any equipment that was used with that skill.

BOATING

BASE TIME: When used during chases, the time is always one Action Round. Otherwise, it depends on travel time.

SUCCESS: For chases, see rules in Chapter 5; otherwise, variable depending on the situation.

INFORMATION: Does not apply to this skill.

REPAIR: 24 hours.

Tasks using this skill involve the control and manipulation of a vessel on water or underwater (inside enclosed vessels). It is used during chases while controlling a boat. Your GM may also call this skill into play if your character is attempting a task involving a boat that he feels is complex enough to merit a dice roll.

CHARISMA

BASE TIME: 10 minutes.

SUCCESS: Varies with the Quality Rating (see Chapter 6).

INFORMATION: The GM bases his role-play on the Reaction Chart, page 62.

REPAIR: Does not apply to this skill.

These tasks involve making good impressions upon the Non-Player Characters your character encounters and convincing them that he is a great human being and deserving of their respect, love and admiration. It is used to determine an NPC’s Reaction to your character and also any attempts by your character to Persuade an NPC. See Chapter 6 for more details.

CRYPTOGRAPHY

BASE TIME: 1 hour.

SUCCESS: Determined by the amount of information obtained.

INFORMATION: As indicated by the Skill Use Chart.

REPAIR: 12 hours.

These tasks cover the art of writing and reading encoded messages. Messages may be sent to and received from M.I.6, and breaking unknown codes may be attempted.

To write (encode) a message, your character picks a degree of security (ranging from 2 being the most secure to 8 being the least secure). *The degree of security equals the Ease Factor for the task.* You must roll a Quality Rating of 3 or better to successfully encode the message. If your character is unsuccessful in an attempt to write the message, he can try again immediately. You may state after any unsuccessful attempt that your character is changing the degree of security. Note that this is the only time a task may be attempted again if the first try failed. Each unsuccessful attempt has a Base Time of one hour. It is always assumed that messages sent by your character to M.I.6 will be decoded successfully . . . if they reach M.I.6.

Skills List

GM NOTE: The descriptions of the skills are written from the player’s point of view. When you play the NPCs, you will be using the skills in exactly the same way and will be facing the same restrictions.

For most skills, there are guidelines and examples for Ease Factor modifiers given. However, the examples given will not even come close to covering all the possible situations which would merit a modifier. They are simply roadsigns to help you find your own way of creating and applying modifiers. You have the final say as to how modifiers are applied to tasks.

GM NOTE: Modifiers for chases are listed in Chapter 5. It is up to you to decide when else this skill is called into play.

GM NOTE: Modifiers for Charisma should be based on the character’s appearance, the way he is dressed, and his interaction with the NPC. For more details on how Charisma is used in play, see Chapter 6.

GM NOTE: A Quality Rating of 3 or better must be obtained before the message has been properly encoded; a character may try as many times as he wishes to write the message (this is an exception to the general rule that only one attempt may be made for a task).

The Ease Factor for either writing or reading a message should start equal to the security level of the message (2 for a difficult code and 8 for an easy code); apply modifiers based on the character’s familiarity with the code being used (that is, whether the message was sent by a member of M.I.6 or by another organization). Q Branch may provide equipment to modify the Ease Factor. You must keep track of the security level of all messages sent by characters (in case they are intercepted) and invent security levels for all messages the characters intercept so as to know the Success Chance of decoding them.

You may invent standard codes for M.I.6 and other organizations and have your players keep track of which ones they have encountered during play.

To read (decode) a message written by M.I.6, your character gets one attempt only. A failure indicates your character cannot decode the message, while any Quality Rating indicates the message has been decoded in its entirety.

To decode a message written by someone else, only one attempt is allowed. The Skill Use Chart indicates the percentage of true information the GM will tell you, based on the Quality Rating result.

DEMOLITIONS

- BASE TIME:** 12 minutes.
- SUCCESS:** If the result is failure, the charge does not go off; on any successful roll, it blows up as desired.
- INFORMATION:** Does not apply to this skill.
- REPAIR:** If the equipment has been damaged, it cannot be repaired.

This skill covers all tasks involving the use of explosives. The job to be done must be precisely explained when the explosives are procured; it is almost impossible to use explosives in any manner except that for which they were prepared. You must tell your GM what you intend to use the explosives for. If they are used for any

This skill is meant to apply only to attempts by characters to read or write messages while in the field and on assignment. Any attempt while characters have access to code books and other materials (such as at a M.I.6 Station House) will not use this skill.

GM NOTE: The Base Time for this skill assumes that the explosives will be used exactly as described and that they are prepped and ready to be emplaced. The time elapsed allows for placement and setting. If a job is attempted without allowing for this set-up time, it may still be attempted but will suffer a negative Ease Factor modifier. If there is more time available to a character and it is used, a positive Ease Factor modifier will be applied.



other purpose, there will be problems. There is no “taking a few sticks of dynamite along just in case” — demolitions does not work that way.

The type of explosives employed are, for the purpose of this game, irrelevant; it is assumed that Q Branch will provide your character with what is needed for that job. The list below indicates sample jobs and how large the explosive for each job would be.

TYPE OF JOB	VOLUME OF EXPLOSIVE
Open locked door	Can be carried in the pockets of a suit (but bulging out)
Blow hole in wall	Can be carried in a medium-sized shoulder bag
Demolish a small item (car)	Can be carried in 1 backpack
Demolish a medium-sized item (Cape Cod house)	Can be carried in 2 backpacks
Demolish a large item (any larger house)	Can be carried in 3 backpacks

It is assumed that a character can carry only one backpack at a time because of the size and bulk of the explosives. Also note that using the guidelines above, any larger item can be demolished with more explosives.

This skill can also be used if a character attempts to fabricate an explosive from available chemicals and equipment. The Ease Factor for fabricated explosives will suffer a negative modifier if the job is done in a rush or if the character must improvise an explosive with the materials available to him.

DISGUISE

BASE TIME:	2 hours when creating a specific individual; 10 minutes for a generic type (see explanation below).
SUCCESS:	Affects the chances of being recognized by an observer.
INFORMATION:	Does not apply to this skill.
REPAIR:	Does not apply to this skill.

These tasks involve your character altering his appearance so as to fool an observer into thinking he is someone/thing other than what he is. Your character can use Disguise in two ways: to disguise himself as a *specific person* or as a *generic type*. The dual listing for the Base Time above indicates the two different times for creating the disguise of a specific person/generic type. In either case, the GM rolls D100 in secret to determine how successful the disguise will be. If the roll results in failure, there is still a chance the disguise will fool the NPC. The better the Quality Rating, however, the less chance the NPC will have of recognizing your character. The GM performs the roll in secret and will not tell you the result of the roll. An NPC will be given a Perception roll to determine whether he has seen through the disguise or not.

Impersonating a specific person assumes a complex make-up job, including latex applications, wigs and the like. Impersonating a generic type, such as an airport security guard, street vendor, or an astronaut in a launching area, assumes the disguise will take the form of a suit of clothes hastily donned in a closet or some similarly handy place. For purposes of this skill, any time your character procures clothes in this kind of situation, they *will* fit.

DIVING

BASE TIME:	When used during chases or in underwater combat, the time is always one Action Round. Otherwise, it depends on travel time.
SUCCESS:	For chases, see Chapter 5; otherwise, variable.
INFORMATION:	Does not apply to this skill.
REPAIR:	3 hours.

These tasks involve the activities your character will engage in while underwater. This skill is used instead of Hand-to-Hand or Fire

EASE FACTOR	REASON
– 5	Attempting to use explosives for job other than that specified
– 3	Having only 50% of the Base Time
– 5	Having only 25% of the Base Time
+ 2	Using 150% of the Base Time
+ 3	Using 200% of the Base Time
+ 1	Making a close personal inspection of the item to be blown prior to setting the charge

Note that for any item requiring more than one backpack of explosives, the Base Time should apply to each setting (assuming that each backpack is worth one setting).

GM NOTE: When fabricating explosives, this task will be done either at Ease Factor 5 (if all the needed equipment is at hand and a proper work space, such as a chem lab, is available) or Ease Factor 1 if all the above is not available. Once an explosive is fabricated in this manner, the setting and placement incur a – 3 modifier due to the slapdash methodology.

GM NOTE: Whenever a character meets someone who might recognize any irregularities in the disguise, that observer gets a PER roll with an Ease Factor equal to the Quality Rating of the disguise. If the Disguise roll was a failure, assume the Ease Factor for the PER roll to be 10. If the roll succeeds, the observer has noticed an irregularity and will take action as he sees fit. You perform this roll for NPCs in secret and role-play the results; the players are not told the result of the Disguise attempt.

For a disguise as a specific person, roll for recognition only if the observer is a personal acquaintance of the person; it is assumed that the disguise will always be good enough to fool the casual observer. For a generic type, the roll should be performed for any observer who may be able to detect irregularities — a fellow guard, for example, or someone who would have knowledge of the type being impersonated. Feel free to apply modifiers as you see fit to cover the many situations in which this skill would be used.

Once the Quality Rating of the disguise is determined, it cannot be altered or abandoned until after the purpose for which the disguise was chosen has been played out. If a player knows his character is walking around in a disguise whose dice result was a failure, he would most likely ditch the disguise immediately. Thus, you are the one to roll for the success of the disguise.

GM NOTE: If this skill is used for underwater combat, refer to the modifiers for combat in Chapter 4 and apply them as you see fit.

Diving is also used to determine how deep a character can dive and how long he may stay under when using a snorkel. When using air tanks, the length is

Combat while submerged, and is employed during underwater chases when your character is not using an enclosed vehicle. If your character is using such a vehicle, he uses Boating instead.

A character who is swimming on the surface and is being chased will use this skill. He can also employ this skill for deep diving, using a snorkle or scuba equipment. The depth that can be reached and the amount of time the character can spend under water is based on his Skill Level with Diving.

DRIVING

BASE TIME: When used during chases, the time is always one Action Round. Otherwise, it depends on travel time.

SUCCESS: For chases, see Chapter 5; otherwise, variable.

INFORMATION: Does not apply to this skill.

REPAIR: 6 hours.

These tasks involve the control and operation of all manner of wheeled land vehicles. This skill is used in chases. Otherwise, it is used when your GM feels your character is attempting something unusual in a vehicle — for example, trying to cover an extraordinary distance in a short time.

ELECTRONICS

BASE TIME: 1 hour.

SUCCESS: Any successful roll means the task is completed; Quality Ratings do not affect the success.

INFORMATION: Depends on what the character is attempting to do.

REPAIR: 4 hours.

These tasks involve the operation and care of all equipment of an electronic nature — radios, surveillance equipment, security systems and the like. This skill is also used when your character first examines a piece of equipment to discover what it will do. Your character will also use this skill to create a piece of equipment from its component parts, or assemble some useful electronic equipment from divers parts available to him. Computers and their operations are included under this skill.

Your character can use this skill for detecting if a room is bugged, removing a bug if it is found, planting a bug, wiretapping, electronic sabotage, identifying an esoteric piece of equipment, breaking into a computer system, using a computer system to obtain information, and operating complex equipment.

EVASION

BASE TIME: When used during chases, the time is always one Action Round. Otherwise, it depends on travel time.

SUCCESS: For chases, see Chapter 5; otherwise, variable.

INFORMATION: Does not apply to this skill.

REPAIR: 2 hours.

During a chase if your character does not have a vehicle, he can use this skill to elude a pursuer and to corner another character who is on foot. Your character also uses this skill when covering long distances by running, walking and the like, and to determine how well he does (that is, whether he gets lost or injured, whether any vehicles or equipment being used to follow him holds out, and so on).

This skill is called into play whenever your character attempts something out of the ordinary during chases that is not covered by other skills. Such instances as trying to steal a parachute while in free fall or dodging pursuers while skiing will fall under this skill. If it up to the GM to decide when the use of this skill supersedes another.

FIRE COMBAT

BASE TIME: One Action Round.

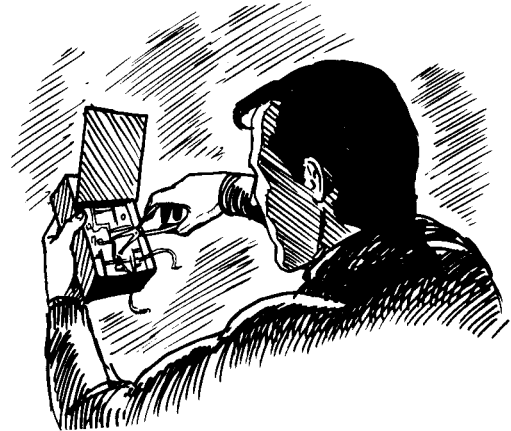
SUCCESS: Affects the severity of the wound.

determined by number of tanks and depth of the dive (see Chapter 11).

Depth allowed with snorkle	10 feet × Skill Level
Time under with snorkle	20 seconds × Skill Level
Depth allowed with scuba equipment	30 feet × Skill Level
Swimming speed under water (per Action Round)	5 + Skill Level (in feet)

GM NOTE: Modifiers for chases are listed in Chapter 5. You must decide when else this skill is to be called into play.

GM NOTE: Q Branch may provide equipment for the characters to use with this skill. Ease Factor modifiers should be applied due to circumstances as you see fit. This may be one of the most frequently used skills in the game since it covers such a wide range of topics.



GM NOTE: Modifiers for using Evasion during chases are given in Chapter 5.

GM NOTE: See Chapter 4 for modifiers. If you wish, you may allow a character a pistol of specialty. This will give the character a +1 Ease Factor whenever he uses that particular pistol.

INFORMATION: Does not apply to this skill.

REPAIR: 6 hours.

These tasks involve the use of any weapon which looses a projectile at the target — bows, guns, rifles, rockets, missiles and the like. This skill does not apply to weapons thrown during combat, which fall under Hand-to-Hand Combat. Weapons mounted on a vehicle use the skill (Boating, Driving, and so forth) appropriate to that vehicle when resolving any fire. Read the rules on Fire Combat in Chapter 4 for details.

Note that weapons have Jam ranges (see Chapter 11). Any dice result that falls within the weapon's Jam range supersedes a Quality Rating 4 result.

GAMBLING

BASE TIME: Does not apply to this skill.

SUCCESS: Allows the character to win more easily at games of chance.

INFORMATION: Does not apply to this skill.

REPAIR: Does not apply to this skill.

These tasks allow characters to play casino games, but without the players actually needing cards, roulette wheels, and the other paraphernalia of casinos. See Chapter 7, Gambling, for details on how to use these games.

HAND-TO-HAND COMBAT

BASE TIME: One Action Round.

SUCCESS: Affects the severity of the wound.

INFORMATION: Does not apply to this skill.

REPAIR: 1 hour.

These tasks involve combat using fists, swords, knives, or any weapon that is not a projectile weapon. All thrown weapons are included under this skill. If your character wishes to use a weapon that is not included among those described in Chapter 11, the GM will assign it a Damage Class and a Range, and your character may then throw it. See Chapter 4, Combat, for the details of Hand-to-Hand Combat.

INTERROGATION

BASE TIME: 18 hours.

SUCCESS: Determined by the amount of information obtained.

INFORMATION: As indicated by the Skill Use Chart.

REPAIR: If any equipment is used, repair time is 2 hours.

These tasks involve intensively questioning a victim to force him to reveal information against his will. The Interrogation Chart in Chapter 6 is used to learn the amount of information revealed. An interrogator may not use physical abuse against his victim since it will not gain him any additional information.

LOCAL CUSTOMS

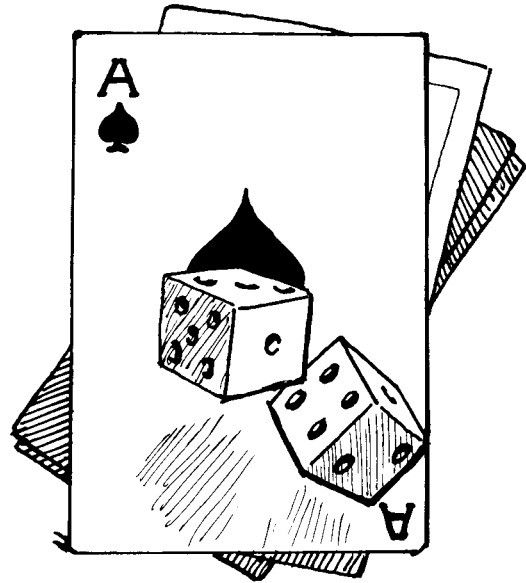
BASE TIME: Does not apply to this skill.

SUCCESS: Based on the amount of information received or the ability to "blend in." A failure indicates a character sticks out like a sore thumb.

INFORMATION: When using this skill to obtain information from local residents, refer to the Skill Use Chart.

REPAIR: Does not apply to this skill.

These tasks involve your character's ability to pass himself off as a local resident wherever he may be — in short, "when in Rome..." This skill will frequently be used in conjunction with the Disguise skill if the character is to be convincing. It is also used to indicate overall the knowledge the character has about the city — where to go to find someone or something, his street savvy, shady contacts



GM NOTE: Modifiers are listed in the combat rules in Chapter 4.

GM NOTE: Modifiers are based on the environment in which the interrogator chooses to place his victim (hot lights, no food and the like).

GM NOTE: A Reaction roll arising from the use of the Local Customs skills will be modified by the Quality Rating of the skill's dice result as follows:

EASE FACTOR MODIFIER	DICE RESULT
-1	Failure
0	Quality Rating 4
+1	Quality Rating 3
+2	Quality Rating 2
+3	Quality Rating 1

Ease Factor modifiers are applied to this task based on the appearance, demeanor and general behavior of the character — in other words, on how hard he trying to be unobtrusive.

he knows, and so on. Certain cities (see Chapter 19, Thrilling Cities) are given Ease Factors which are used when your character attempts to get equipment in those cities; a successful roll means your character gets the equipment. This skill can affect your character's Reaction rolls involving local residents.

LOCKPICKING AND SAFECRACKING

- BASE TIME:** 3 minutes for lockpicking; 15 minutes for safecracking.
- SUCCESS:** A failure indicates the lock or safe was unopenable; any successful result indicates it is open.
- INFORMATION:** If the Quality Rating is 1, then all other locks or safes in that particular structure have a +1 Ease Factor modifier applied.
- REPAIR:** 10 minutes for lockpick equipment; 2 hours for safecracking equipment.

These tasks involve attempts to open locked doors or safes with tools designed for that purpose. Certain equipment provided by Q Branch (see Chapter 11) give positive modifiers for these tasks. Your character cannot open locks without lockpicks.

MOUNTAINEERING

- BASE TIME:** 30 minutes for each 200 feet climbed.
- SUCCESS:** A failure indicates your character falls (but he may save himself); any Quality Rating indicates total success.
- INFORMATION:** Does not apply to this skill.
- REPAIR:** 2 hours.

These tasks involve the scaling of vertical surfaces with or without typical mountain-climbing equipment — ropes, pitons, and so on. Your GM will inform you if the climb will require any specific equipment. Once you have announced that your character is attempting the task, he is considered to be underway and partially into the climb.

Any result of Quality Rating 4 or better indicates the climb is a success, but the climb may take longer than anticipated (as based on the Skill Use Chart). If you state the climb will be done very carefully, you will get a +2 Ease Factor modifier, but the Base Time is doubled. A character with equipment can descend at half the Base Time by rappelling.

If the dice result is failure, your character may fall if he is not using equipment. You must make an Ease Factor 2 Dexterity roll to save him. If the roll succeeds, the character has grabbed onto a branch or outcropping and saved himself. A character with equipment will not fall, but he loses 50% of the distance climbed.

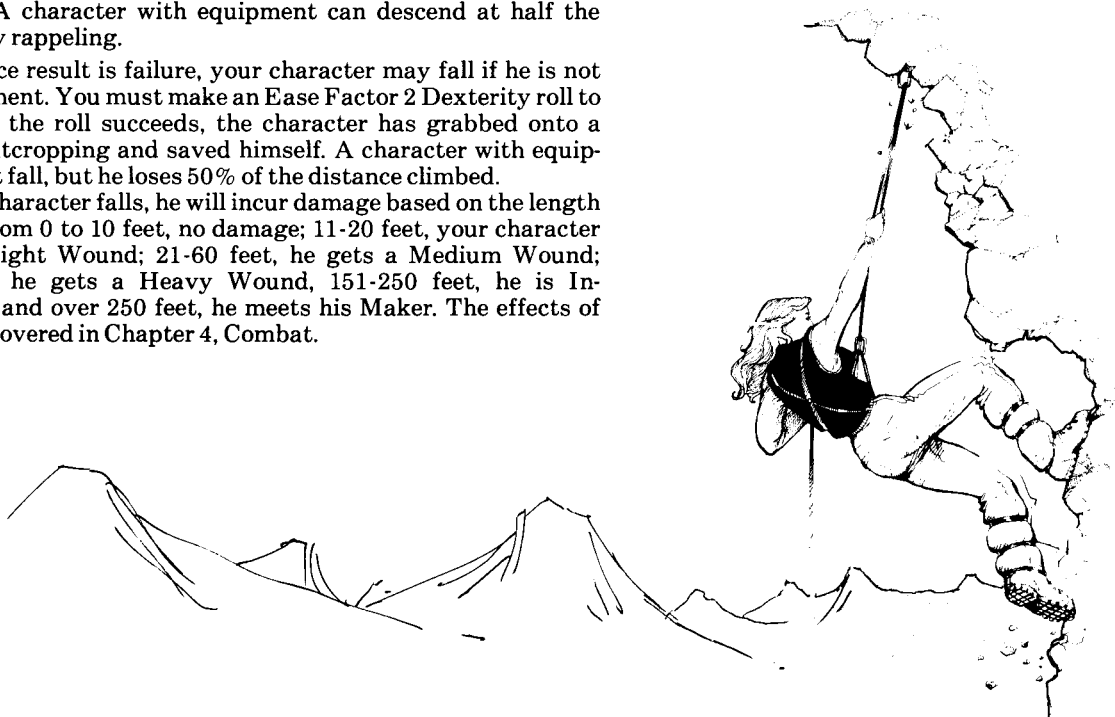
If your character falls, he will incur damage based on the length of the fall: from 0 to 10 feet, no damage; 11-20 feet, your character receives a Light Wound; 21-60 feet, he gets a Medium Wound; 61-150 feet, he gets a Heavy Wound; 151-250 feet, he is Incapacitated; and over 250 feet, he meets his Maker. The effects of wounds are covered in Chapter 4, Combat.

GM NOTE: Certain locks and safes will give a negative modifier from -1 to -5, depending on the degree of security demanded. It is your option to include such security measures.

GM NOTE: A player will probably wish to know how high something is before his character climbs it. Without reliable information at hand (guides, blueprints, and so on), the character can attempt a guess via an Ease Factor 3 PER roll, with the amount of information given based on the Skill Use Chart.

On a failure result, a character without equipment gets an Ease Factor 2 DEX roll to grab onto something and prevent the fall. If he has standard equipment and ropes, he will not fall but will lose 50% of the height already climbed. To determine what percentage of the total climb has already been finished when a fall occurs, roll D100. The dice result is equal to the percentage completed.

If you or your players are familiar with the Yosemite System for grading climbs by time, you may substitute the graded time of the climb for the Base Time.



PICKPOCKET

- BASE TIME:** Does not apply to this skill.
- SUCCESS:** Total success or total failure; if failure, the victim receives a chance to detect the attempt.
- INFORMATION:** Does not apply to this skill.
- REPAIR:** Does not apply to this skill.

These tasks involve your character removing an item from another character without the victim being aware anything has been taken. The item removed cannot be bigger than a large handgun. Your GM will assign positive modifiers for planned actions such as teamwork, diversions and the like. If the victim's Perception is high, a negative modifier will be applied.

PILOTING

- BASE TIME:** When used during chases, the time is always one Action Round. Otherwise, it depends on travel time.
- SUCCESS:** For chases, see Chapter 5; otherwise, variable depending on the situation.
- INFORMATION:** Does not apply to this skill.
- REPAIR:** 1 day.

These tasks involve the control and flight of all forms of aircraft. This skill is used during chases. Otherwise, this skill will be called into play if the GM feels that what is being attempted by your character is out of the ordinary and deserves a dice roll.

EXAMPLE: In *GOLDFINGER*, Bond saves Pussy Galore and himself from a crash by parachuting out of the falling plane. His Piloting skill is called into play to help him find the parachutes, reach the door, and extricate them before the crash — all reflections of his experiences in the air and his pilot training.

RIDING

- BASE TIME:** When used during chases, the time is always one Action Round. Otherwise, it depends on travel time.
- SUCCESS:** For chases, see Chapter 5; otherwise, variable depending on the situation.
- INFORMATION:** Does not apply to this skill.
- REPAIR:** The equivalent of First Aid for animals; see Healing in Chapter 4.

These tasks involve the control, direction and speed of any animal your character rides during a chase. Also it may be used to calm down any excited animal your character encounters. Your GM may call this skill into play if your character is attempting something while riding an animal that he feels needs a dice roll to resolve.

SCIENCE

- BASE TIME:** 1 hour.
- SUCCESS:** Variable depending on the information obtained.
- INFORMATION:** As indicated by the Skill Use Chart.
- REPAIR:** 18 hours.

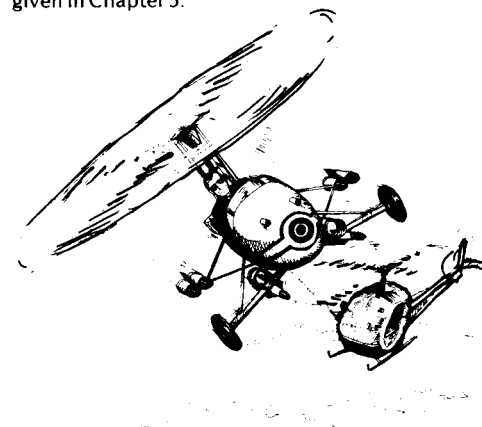
These tasks involve your character's ability to process scientific data and arrive at conclusions from the information. It is assumed that to use this skill your character has received general science training in such areas as laboratory procedures, scientific methods, and so on.

When this skill is used by your character to answer a question, several factors must be taken into account. First, does your character need a lab or other equipment to find the answer? Second, if a lab is needed, is it of such sophistication that it is not portable and will be available only at M.I.6 headquarters or, at least, a very up-to-date Station House? Third, if a lab is not needed or not accessible to the character, can the answer be obtained by the simple examina-

GM NOTE: Modifiers for the Pickpocket skill are as follows:

EASE FACTOR MODIFIER	CIRCUMSTANCE
-2	Victim's PER is 11-13
-4	Victim's PER is 14 or 15
-2	Attempt is made in daylight
+2	Attempt is made at night

If a diversion is executed, you can apply the Ease Factor modifier as you see fit.



GM NOTE: Modifiers for using Piloting in chases are given in Chapter 5.

GM NOTE: The modifiers for chases are listed in Chapter 5. All other situations are determined by you.

GM NOTE: Science is most often used in a situation where the characters are trying to find out the answer to a question, such as "Is the water in the bathtub contaminated?" or "How do I disarm the nuclear bomb?" Usually in this case, the player will announce, "I am using my Science skill to attempt to find out..." The guidelines in the Skill Use Chart will help you find the appropriate answers. Modifiers should depend on the environment of the task and the availability of such modern conveniences as running water, beakers, a stove, and so on.

If you so wish, you may allow the characters to choose specialties within the field of Science — Biology, Astrophysics, etc. Characters choosing a specialty should be given a +2 modifier when dealing in their specialty and a -1 when dealing outside it. Remember, however, the characters in the game are secret agents, not chemical engineers. Their knowledge will not be all that specific.

tion of the clues at hand? The GM will tell you whether or not the character will be able to answer a question and if special equipment is needed; for example, it would be impossible for a character to know that some material is radioactive if he does not have a geiger counter.

SEDUCTION

- BASE TIME:** Anywhere from 5 minutes to a lifetime.
SUCCESS: Variable; this task may be used for a number of reasons.
INFORMATION: It depends on whether or not information was desired from the character.
REPAIR: Does not apply to this skill.

Such a task involves your character attempting to form an intimate romantic relationship with a Non-Player Character. A successful attempt may alter the NPC's Reaction to your character, possibly resulting in a more beneficial working relationship. The GM will secretly determine the reaction of the NPC to a Seduction attempt and will role-play the result. The use of a character's Connoisseur ability gains a positive Ease Factor modifier. See Chapter 6 for details on using this skill.

SIXTH SENSE

- BASE TIME:** Does not apply to this skill.
SUCCESS: Determined by what information the character receives.
INFORMATION: As indicated by the Skill Use Chart.
REPAIR: Does not apply to this skill.

These tasks center on your character's ability to be acutely aware of any suspicious behaviour or situations around him and to react instinctively to protect himself and/or his companions. A fully developed Sixth Sense is one major distinction between a young rookie agent and a seasoned veteran.

Often during a game, a situation will develop that places a character's well being in danger, and only the GM will be aware of this situation. He will perform a hidden Sixth Sense roll for your character, and if the roll is successful, he will inform you of what has been "sensed" by your character. As a result, you might suspect something is amiss. What your character does about the situation is up to you and will be influenced by the environment your character finds himself in.

The players may never request a Sixth Sense roll. The GM will make such a roll only when there is unknown danger somewhere around the characters.

EXAMPLE: *Two characters are casually walking down a street. Across the street from them, two odd-looking men are fumbling with two boxes. There is no warning of danger, but the GM knows the two men are preparing an assassination attempt on the two characters — the two boxes are bombs. Since there is no way the players could be prepared for this situation, the GM gives each of them a Sixth Sense roll. He modifies the Ease Factor to 3 since the intent of the men is not obvious. The roll for the first character is a failure, so he does not notice anything. The second player, however, gets a Quality Rating 2 on his roll. The GM tells the player 90% of the truth, based on the Skill Use Chart. The player is told that he suspects the two boxes are bombs, possibly set to go off shortly. It is assumed the player will take appropriate action for his character at this point.*

GM NOTE: Modifiers are given in the Seduction rules in Chapter 6. This skill is to be used as a form of Persuasion in that the objective is to change the way an NPC views a Player Character. As in the real world, just because the NPC will form an intimate relationship with a character does not necessarily mean the NPC's mind will be changed. Thus, you need to re-check the NPC's reaction.

This skill may be used by an NPC against a Player Character as outlined in Chapter 6.

GM NOTE: Before beginning any game session, write down the Primary Chance for each character's Sixth Sense skill on your Mission Record to have this information readily available. Whenever a character is in danger but unaware of the fact, roll the dice for him; if the roll is a success, tell him some snippets of information to give him the chance of avoiding the danger. What the players decide to do with this information is up to them.

Apply modifiers according to how difficult you feel it would be for the characters to notice the odd and out-of-place clues.

STEALTH

- BASE TIME:** 1 minute per 50 feet travelled.
- SUCCESS:** Determines the chance of an observer seeing and/or hearing your character.
- INFORMATION:** Does not apply to this skill.
- REPAIR:** Does not apply to this skill.

These tasks involve attempts by your character to move silently and in a fashion designed to make him as visually inconspicuous as possible. As he moves, your character will not always be aware whether or not his movements have been noticed until an observer reacts to him.

This skill does not allow your character to move as if he were invisible. Rather, it allows movement to and from concealable positions. If your character moves directly into the line of sight of an observer, he will be seen even if you do make the roll. By using cover, your character can time his moves for when the observer is distracted or looking in another direction.

GM NOTE: On a Quality Rating of 1, 2, or 3, the character has moved unnoticed. On a Quality Rating 4, any possible observers or listeners receive an Ease Factor 5 PER roll to determine whether or not the character has been noticed; if it succeeds, the character has been noticed. If the roll for the Stealth task results in a failure, the character has made enough noise to wake the dead. Each and every observer is alerted to the character's presence. When you perform the Ease Factor 5 PER roll for observers, the players should not be informed of the result. They will discover what happens by the actions of the NPCs.

Modifiers should come from factors in the environment (darkness, searchlights, rain, fog, camouflage, distraction, and so forth) as you see fit. You should not allow a character to traverse more than 100 feet without performing a roll; thus, for a distance of 270 feet, the player would perform three rolls.

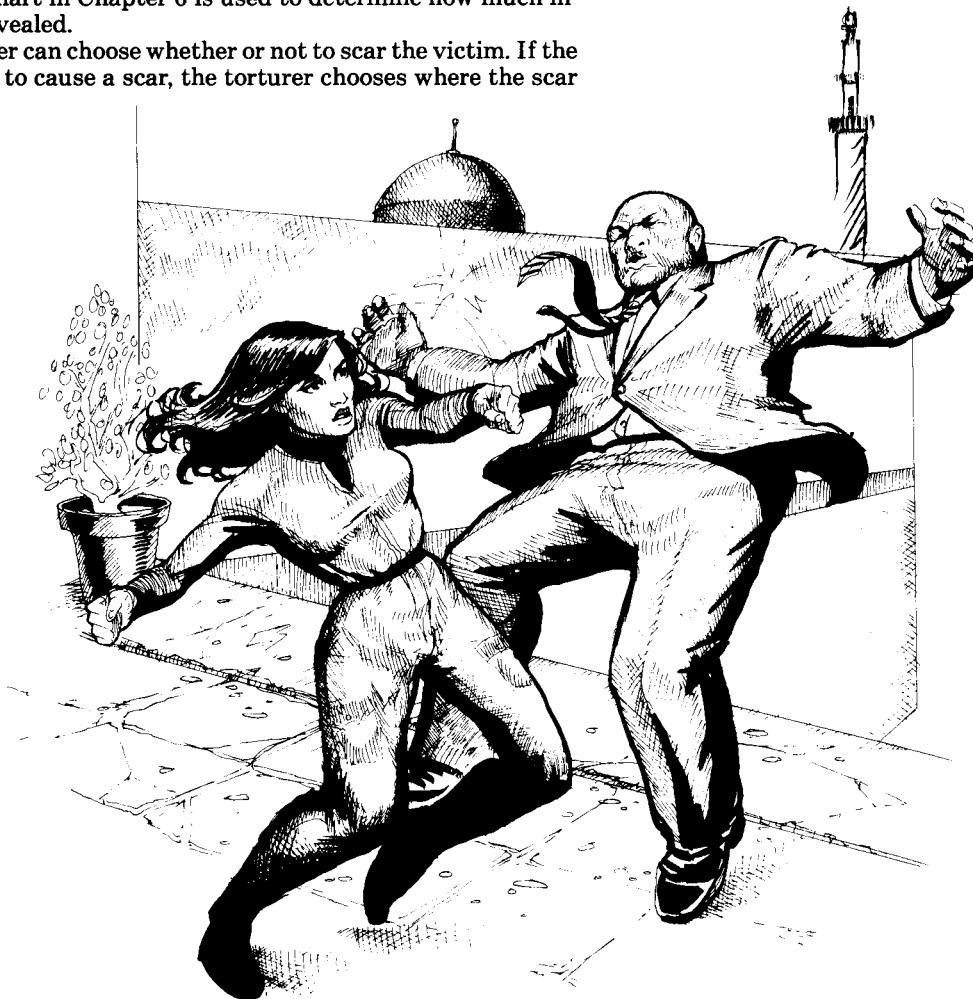
TORTURE

- BASE TIME:** 10 hours.
- SUCCESS:** Determined by the amount of information obtained.
- INFORMATION:** As indicated by the Skill Use Chart.
- REPAIR:** If any equipment is used, repair time is 6 hours.

These tasks involve physically abusing a victim to force him to reveal information. This skill may be used by Non-Player Characters only; a Player Character may *never* acquire or use this skill. The Torture Chart in Chapter 6 is used to determine how much information is revealed.

The torturer can choose whether or not to scar the victim. If the choice is made to cause a scar, the torturer chooses where the scar will be located.

GM NOTE: Modifiers will be based on the type of physical abuse the torturer chooses, the use of drugs (you will have to determine their applications and effects), and the physical condition of the victim.



Abilities are used in play like skills. Connoisseur and First Aid tasks are rolled by the players; Photography tasks are rolled by the GM. All abilities have a Primary Chance of 20. Abilities may never be improved by the expenditure of Experience Points.

CONNOISSEUR

BASE TIME: Does not apply.
SUCCESS: Determines whether a character is knowledgeable about subject or not.
INFORMATION: Explained below.
REPAIR: Does not apply.

The character has the ability to assess the quality, place of origin, and/or point of information concerning any item of food, drink or etiquette. This ability is not used to gather clues, but is included as a social nicety to help players capture the flavor of the world of James Bond.

If this ability is used successfully when the character is trying to impress a member of the opposite sex, he will receive a +1 Ease Factor modifier if he should later attempt a Seduction task with that character.



Abilities List

GM NOTE: Modifiers for all three abilities will be determined by you. The Ease Factor will be 5 under most circumstances.

GM NOTE: By now, the question of foreign languages and communication with people who do not speak English has probably occurred to you. In the movie series James Bond has never had serious trouble communicating; either the NPCs speak English or Bond is accompanied by someone who can translate. Should you wish to include languages in your campaign, you can do so by making each language a separate skill, using Intelligence as the applicable characteristic in the Primary Chance formula. By using the Skill Use Chart on page 32, you can then determine how much of the message the character understood or was able to convey. Note that while it is amusing to occasionally insert an NPC with whom communication is impossible, constantly confronting characters with such people can only lead to frustrated players.

FIRST AID

BASE TIME: 10 minutes.
SUCCESS: Determines if the character can help heal a wound.
INFORMATION: Does not apply.
REPAIR: If 100 is rolled, no additional damage is done to the victim.

These tasks involve the character's ability to lessen the pain of any wounds received and to speed the recovery from those wounds. See the rules on Healing in Chapter 4. To use this ability, the character must have access to some form of reasonably sterile bandages.

PHOTOGRAPHY

BASE TIME: 5 minutes.
SUCCESS: Determines success of photographing something.
INFORMATION: Does not apply.
REPAIR: 10 hours.

To use this ability, your character must have a device for recording and storing photographic images. The GM performs any roll for a Photography task, since the success will not be known until the film is developed. One dice roll per roll of film (20) exposures is needed.

Combat



Often all of Bond's guile and intelligence cannot prevent the guns-blazing, bullets-flying confrontation with the enemy. This chapter gives you guidelines to play out these battles, whether they be simple one-on-one fights between your character and Oddjob, or multi-character shoot outs involving explosives and automatic weapons.

Since modern combat is a complex subject, playing out firefights is a bit more complicated than the rest of the game. Every effort has been made to keep all the flavor of the epic Bond battles without bogging down play. Combat calls for a turn structure and some record keeping. Your GM will choreograph these battles to keep the level of excitement high.

Unlike the free-flowing way in which the *James Bond 007* Game plays most of the time, combat (and also chases, Chapter 5) is structured into turns called Action Rounds. Each character involved in a combat will take one action in a turn, and as soon as all characters involved have acted, the next round starts. When a combat takes place, each player controls his character and the GM controls all the NPCs. Each round is divided into two parts: the Declaration and the Action.

THE DECLARATION

Each character and NPC involved in the combat has his action for the round declared verbally. You do this by stating in as much detail as you need what you want your character to do during that round — move, move and fire his Walther at the guard, disarm the nuclear bomb, hold fire until fired upon, and the like. A Declaration can consist of whatever actions you feel your character can perform in approximately 3

GM NOTE: The combat rules cannot cover every situation your players will present; you will have to grasp the spirit of these rules and apply them to fit each new challenge. Fans of James Bond are incredibly inventive and they will constantly be asking questions, such as "Why can't I fire my gun, run up the stairs, give first aid to 009 and call M all in the same Action Round?" Your ability to remain flexible, listen to the case as they present it, and respond in a way consistent with your interpretation of the rules and wishes of the players will make you a respected GM.

Before running a combat with players, stage a fight between Bond and Jaws or Oddjob. Go through the stages slowly, looking up specifics if you become confused. You should have a thorough understanding of these rules before teaching them to others.

No rules for facing have been included in the game since they add more complexity to the situation. You may apply any rules for facing as you see fit by adding negative modifiers for shooting at targets that are off to the side, behind, and so on.

Action Rounds

GM NOTE: One of your goals as a GM is to keep your players from knowing more about a situation than their characters do. Thus, you may find a situation where an NPC will be ready to partake in a combat and the characters are not aware of his presence. In such a case, you should decide the action the NPC will take in an Action Round but not announce it. Let the players be as surprised as their characters.

to 5 seconds. A complex action will usually take more than one Action Round to complete. Once the action has been declared, it must be carried through for that round; you cannot change your mind about what action you want your character to perform once all actions are declared.

The order in which characters have their actions declared depends on their Speed ratings. The character with the highest Speed declares last (allowing him an advantage by knowing what the other characters will do before he has to make his decision), while the character with the lowest Speed declares first. Any ties are resolved by rolling a D6 until the tie is broken (lowest roll wins). Once the order of Declaration has been established, it is retained throughout the entire battle.

THE ACTION

Each character then plays out his declared action. The character with the highest Speed goes first, next highest second, and so forth (in reverse order of the Declaration). The GM is responsible for resolving any movement or attacks which take place. There are two types of skills that a character can use for attacks: Fire Combat and Hand-to-Hand Combat. The definitions of these skills in Chapter 3 tell you when each type of attack is used in play.

Your character must attempt to complete any action he has begun, unless the choices of the other characters make it impossible to do so. You cannot change your mind once you declare your action.

EXAMPLE: *Your character wants to run across the alleyway and take cover behind some garbage cans on the other side. While moving, an NPC fires his weapon at your character, wounding him and causing him to fall to the ground. Your character got only half way across the alley; he is lying prone on the ground. He obviously did not complete the action you wanted him to.*

If a character is being fired upon by another and has not yet fired his weapon during the round, he may be able to “draw” to see who gets to shoot first (see Speed below). This option may modify a declared action. The ability to get the first shot off separates Player Characters from the NPCs and gives them the extra advantage over their opponents that may be crucial. If a player’s character has moved and not yet fired during an Action Round, he will still get an opportunity to beat an NPC to the first shot.

The exact position of a character during combat must be known by the GM and you at all times. The simplest way to keep track of characters is to draw a scaled-down map of the location in which the action will take place. A scale of 10 feet to 1 inch works best, for this scale will allow comfortable movement and positioning of playing pieces (if they are used) and yet can cover large areas in scale without taking up an entire table top. The scale may be reduced as appropriate.

There are two methods of keeping track of characters on the map: the first is to pencil in their location on the map, and as they move, erase their old positions and pencil in the new ones. The second, more practical method is to use small playing pieces to represent characters, which the players can move on the map. If this second method is adopted, the grid should use one-inch squares to allow easier positioning.

You may rule that once an action is declared by a player, his character *must* continue that action even if it takes more than one Action Round to complete. For example, if a player wants his character to run across an open compound but does not realize the action will take two complete rounds to cover the distance, you may announce that his character will complete the run in the next round and thus may not have a new action chosen for him for that round.

GM NOTE: Each Action Round simulates about 3 to 5 seconds of the characters’ time, but it will take you and the players much longer than that to play out the Action Round.

GM NOTE: Combat should not take as long to resolve in this game as it does in other role playing games. While the use of figures or miniatures will help enhance combat, they are not mandatory. If you do use figures, you will need a ruler to help you determine ranges. Using a grid paper for a combat display will save you time by letting you judge distances without a ruler.

Combat Movement

GM NOTE: To prepare for combat, have the following items ready: pencils, graph paper, some markers (small pawns from a chess set, different colored dice, or some other small game pieces), and plenty of dice for yourself and the other players. You should also have in front of you a map of the area where the combat takes place, the details of all the NPCs (their skills and Primary Chances), and a 12-inch ruler.

It will also help to have a combat display prepared. Take a piece of graph paper and make a grid of one-inch squares. You will be able to use this grid to help players visualize what is happening during combat.

There are two kinds of movement a character can make during combat: normal and zigzag. The player must announce during the Declaration which form of movement his character will use in that Action Round.

NORMAL MOVEMENT

During one Action Round, you may move your character a distance in feet equal to ten times his Speed (with a minimum movement of ten feet). If you are using a one-inch grid, you would move him a number of squares equal to his Speed. He can be moved in any direction from his position. The character can use normal movement to jump over small impediments — boxes, barrels, and so forth — in his path; the GM will decide if there is any delay involved for a character moving over such obstacles. There is no need to roll dice in order for your character to move; it is a decision you make for your character. The character does not have to move if you want him to stay where he is.

At the end of movement, you describe the posture of your character (for example, standing, kneeling behind the garbage can, or lying prone). The GM will apply modifiers for posture should anyone fire at your character.

Your character may combine normal movement with either Fire Combat or Hand-to-Hand Combat. You may choose when he fires his weapon (before, during or after his movement).

ZIGZAG MOVEMENT

This is a special type of dodging movement which allows the character to lessen the distance he moves in order to make himself less of a target. He is sacrificing distance for safety. In this case, a character can move a maximum of five times his Speed in feet, and he cannot use Fire or Hand-to-Hand Combat in that round.

Often, in combat, split-second timing is the difference between staying alive and catching a bullet between the eyes. In all situations where two characters have the chance to fire at each other and neither has fired his weapon during the round, the order in which they fire is determined by rolling a D6 for each character and adding their Speeds to the respective dice results. The higher final number indicates which character shoots first. This situation is a “draw,” and can occur at any time during an Action Round as long as both players can still fire. A “draw” will usually give a Player Character the advantage in getting off the first shot.

Each weapon has listed the number of shots it can fire in one Action Round (see Chapter 11). A weapon may never be fired more times than it is rated for. In addition, each character may fire his weapon in each Action Round a number of times equal to his Speed; the character is limited by the number of shots his weapon can fire per round. Thus, it is possible for a character with a Speed of 2 and carrying a weapon allowing two shots per round to move and fire once, and then to wait to “draw” with another character who is ready to fire at him.

EXAMPLE: *A character with a Speed of 1 could fire his Walther only once per Action Round, even though the Walther could be fired twice in a round. James Bond, whose Speed is 3, can fire his Walther only twice per Action Round because of the weapon's rating.*

GM NOTE: You may decrease the distance a character may move if he is attempting such complex actions as jumping a chasm, climbing a wall, crawling, or something similar. If a character uses Fire Combat in the same round as he moves, he will incur a negative modifier. Modifiers will be covered later in this chapter.

You should also keep alert for players who start their character prone and then have them move, fire and fall prone again in the same round, just so they can get Ease Factor modifiers. Such actions would be ridiculous in real life, and you should tell them that the NPCs will do the same thing if they continue it.

Speed and the “Draw”

GM NOTE: A weapon with a “better” Damage Class is one whose class is higher in the alphabet. Thus, a Browning HP 1935 pistol with its Damage Class G is two Damage Classes better than a Walther PPK with a Damage Class E. Hand-to-Hand Combat weapons increase a character's Hand-to-Hand Damage Class; thus, a character with a Hand-to-Hand Damage Class B who wields a knife (which has a +1 Damage Class adjustment) would do damage at Damage Class C. The maximum Damage Class for any weapon is L.

GM NOTE: If a player wants his character to become involved in a “draw” situation, that character must attempt to fire at the NPC even if he loses the draw.

If the character's weapon has a Draw adjustment (see Chapter 11), the adjustment is made to the roll. Other equipment, such as a holster, will have a Draw adjustment that gives a bonus or penalty for the roll. The following adjustments are applied;

SPEED ROLL ADJUSTMENT	REASON
— 2	Having to pull out the weapon to fire it
— 1	Firer has a Light Wound
— 2	Firer has a Medium Wound
— 3	Firer has a Heavy Wound

Should the first “draw” roll result in a tie, another roll is made; this time there are no adjustments made to the roll. You may feel free to use a “draw” roll to resolve any questions about who will act first in an Action Round.

The object of combat is to damage, and hopefully put out of action, your enemy before he can do it to your character. Characters attack each other by using either their Fire or Hand-to-Hand Combat skill. The Quality Rating of a successful roll will determine how badly the target character is hurt. This damage result is known as his Wound Level.

All weapons are given a Damage Class, which measures how much damage the weapon does to a human being. The weapons in Chapter 11 all have their Damage Classes noted. If you wish to use a weapon not listed there, the GM will assign a Damage Class to it. Each character is given a Hand-to-Hand Combat Damage Class that works the same way as the Damage Class for weapons (though the results will not be as deadly).

The Wound Level Chart below is checked when a character suffers damage during combat. Cross-reference the Quality Rating of the attack with the Damage Class of the weapon or character. The result is the Wound Level the character suffers. If the combat result was a failure, the attack failed and there is no damage.

Damage

GM NOTE: Some very deadly weapons will have a listing such as "3×L." These weapons will then do damage at the indicated Damage Class three times. If one target is hit by such a weapon, it would suffer three wounds; for example, if the result were a Light Wound, the target would suffer three such wounds and thus receive a Heavy Wound because of damage accumulation. If the weapon were being used for Spray Fire, it would hit three targets at the indicated Wound Level.

WOUND LEVEL CHART

QUALITY RATING	WEAPON DAMAGE CLASS											
	A	B	C	D	E	F	G	H	I	J	K	L
4	ST	ST	ST	ST	LW	LW	LW	LW	LW	LW	MW	HW
3	ST	ST	LW	LW	LW	MW	MW	HW	IN	IN	IN	IN
2	LW	LW	MW	MW	HW	HW	IN	IN	KL	KL	KL	KL
1	LW	MW	MW	HW	HW	IN	IN	KL	KL	KL	KL	KL



EXPLANATION OF WOUND LEVELS

ST=Stun: If this result occurs from Fire Combat, the target must try to make an Ease Factor 8 *Willpower* roll to continue any actions. Until he succeeds, he cannot take any actions; he is pinned down by the gunfire, but he retains his weapon. The roll is performed every Action Round during the Declaration.

If the Stun is the result of Hand-to-Hand Combat, the target must try to make an Ease Factor 8 *Strength* roll. If it fails, the target falls to the ground, beaten senseless. He cannot take any actions for D6 rounds; the GM rolls the die in secret and does not tell the player the result until the character regains his senses at the beginning of the appropriate Action Round.

LW=Light Wound: If a character receives this result, he must immediately try to make a Pain Resistance roll (an Ease Factor 7 *Willpower* roll) to resist the pain and continue taking actions. During the Declaration of each Action Round, the character makes the Pain Resistance roll, and until he succeeds, he can take no actions. If a character is stunned and then receives a wound, he must wait for the stun to wear off before he beginning his Pain Resistance rolls.

MW=Medium Wound: The results are the same as for a Light Wound, except the character must make the Pain Resistance roll at Ease Factor 5. Until he succeeds, he can take no actions.

HW=Heavy Wound: The results are the same as for a Light or Medium Wound, except the Pain Resistance roll is made at Ease Factor 3.

IN=Incapacitated: The character falls unconscious for a period of D6 hours; the GM rolls the die in secret and at the end of that time announces that the character is conscious. The character will have a Heavy Wound as a result of the combat. He will not need to perform any Pain Resistance rolls.

KL=Killed: The character has suffered the ultimate incapacitation, bought the farm, kicked the bucket, gone West, made the supreme sacrifice, or whatever. He is removed from play.

A player may use Hero Points (see Chapter 9) to change the result of an NPC's Quality Rating for combat, and thus lower any wound result. Thus, if an NPC obtained a Quality Rating of 3, a character could expend 2 Hero Points to make the dice result a failure. The Hero Points may *not* be used to decrease Wound Levels, only the Quality Ratings.

Any character who suffers a wound and does not immediately make the Pain Resistance roll falls prone to the ground, clutching the wound. He drops whatever weapon he is carrying. Likewise, Incapacitated characters drop their weapons (a character stunned by Fire Combat does not drop his weapon).



GM NOTE: A character with a Light Wound suffers a -1 Ease Factor penalty on any task he attempts until he is healed.

GM NOTE: A character with a Medium Wound suffers a -2 Ease Factor penalty on all tasks until healed. Also, any character incurring a Medium Wound has a chance of being permanently scarred.

GM NOTE: A character with a Heavy Wound suffers a -3 Ease Factor penalty on all tasks until healed. There is also a chance for scarring.

GM NOTE: A character who is Incapacitated has a chance of being scarred.

GM NOTE: You roll the D6 in secret to determine how long a character is Stunned or Incapacitated. You do not tell the player how long the character will be unconscious. When the indicated number of Action Round (for a Stun) or minutes (for Incapacitation) have been completed, you then tell the player that his character has regained consciousness.

The Pain Resistance roll is performed the instant a character is hit by an attack, and the Ease Factor chosen is based on his current Wound Level. If the character is Stunned or Incapacitated, he does not begin making Pain Resistance rolls until he regains consciousness.

If the Pain Resistance roll fails, the character falls prone, clutches at the wound, and cannot function. The character drops anything he was holding. If he is on a precarious height, he may fall. A Player Character makes a DEX roll at whatever Ease Factor you consider appropriate for his position (narrowness of the ledge, any weight being carried, and so on) to save himself. You will make the roll for an NPC in a similar circumstance; the NPC should have very little chance to save himself (you can have a nice dramatic moment with such a showy death scene). Any damage from a fall is cumulative with damage from the wound that knocked the character off his perch. Use the Fall Damage Chart below to determine the wound received from the fall.

FALL WOUND CHART

HEIGHT (IN FEET)	WOUND LEVEL
0-10	No damage
11-20	Light Wound
21-60	Medium Wound
61-150	Heavy Wound
151-250	Incapacitated
251 or more	Killed

If a character is on a ledge of some kind and is wounded, he may fall off. If it is a Player Character, the player makes a Dexterity roll at an Ease Factor determined by the GM to save himself. Refer to the Fall Wound Chart on page 47 for the Wound Level incurred; as explained below, the character will suffer damage accumulation if he has already been wounded before falling.

When a character who is already wounded receives another wound, his Wound Level is increased. Refer to the Wound Accumulation Chart to the right to determine the new Wound Level.

EXAMPLE: A character has a Medium Wound due to combat and receives a Light Wound in the next Action Round. He now suffers from a Heavy Wound. If he then receives another Light Wound, he becomes Incapacitated.

HAND-TO-HAND DAMAGE

In general, damage from Hand-to-Hand Combat is not as heavy as for Fire Combat. The effects for Hand-to-Hand Combat are applied as listed above with the following exception:

Shaking Off Wounds: In Hand-to-Hand Combat, if the target of the attack has a Strength of 14 or 15 and is not being attacked with a weapon that has a stabbing point or a cutting edge, the target can lower any wound result by two levels if he succeeds in making an Ease Factor 5 Strength roll. He would thus be able to ignore a Stun and Light Wound results, and would receive a Stun instead of a Medium Wound or a Light Wound instead of a Heavy Wound. If this roll fails, the target receives the wound at the normal level and must immediately begin making Pain Resistance rolls if necessary.

EXAMPLE: James Bond strikes Oddjob across the face with a gold brick, causing a Light Wound result. The GM performs the "Shake Off" roll as above and succeeds. The Light Wound result is ignored. Oddjob smiles.

AREA WEAPON DAMAGE

Area weapons (such as missiles) explode at a particular point and cause damage radiating out from the point of impact. Area weapons use Damage Classes I, J, K, and L. The amount of damage a character takes from such weapons is related to his distance from the point of impact and the Damage Class of the weapon. Refer to the Area Weapon Damage Chart to the right to determine the damage to a character. Cross-reference the weapon's Damage Class with the distance to find the Wound Level. Damage from area weapons is cumulative with other wounds.

DAMAGE TO MATERIAL OBJECTS

The damage levels in the game are calculated to measure the effects of wounds on unprotected human beings. Often in play, characters will want to fire their guns at or through material objects (cars, doors, and so forth). The Wound Adjustment Chart to the right adjusts the given Wound Level result, depending on the solidity of the material in the line of fire.

As a rule of thumb, the higher the weapon's Damage Class, the more damage it will do to the material. The GM makes the final decision to any adjustments for damage.

WOUND ACCUMULATION CHART

NEW WOUND	OLD WOUND			
	LW	MW	HW	IN
LW	MW	HW	IN	IN
MW	HW	IN	IN	KL
HW	IN	IN	KL	KL
IN	IN	KL	KL	KL

GM NOTE: A character with a Strength of 14 or 15 would have to make an Ease Factor 8 Strength roll to avoid the Stun result. The character will be Stunned only on a roll of 100.

AREA WEAPON DAMAGE CHART

DAMAGE CLASS	DISTANCE (IN FEET)			
	0-10	11-20	21-30	31-40
I	HW	MW	LW	ST
J	IN	HW	MW	ST
K	KL	IN	HW	LW
L	KL	KL	IN	LW

GM NOTE: If you are using graph paper, you would change feet in inches, so that a range of 21 to 30 feet would be 2-3 inches. The Close and Long ranges for the weapons in Chapter 11 are given in inches for your convenience.

WOUND ADJUSTMENT CHART

MATERIAL	ADJUSTMENT
Vehicles (0-10 Structure Points)	None
Vehicles (11-50 Structure Points)	1 level less (MW becomes LW)
Vehicles (51-200 Structure Points)	2 levels less
Vehicles (201+ Structure Points)	3 levels less
Wood	None
Iron	1 level less
Steel	2 levels less

GM NOTE: The chase rules in Chapter 5 give guidelines regarding damage to vehicles. You will have to judge what damage does to doors, locks and so on.

By using his Fire Combat skill, a character can fire a weapon at a target. As is detailed in the skill, this weapon can be anything from a Walther PPK to a tube rocket. The option to fire a weapon at a target (or targets) can be exercised at any time during an Action Round, but once the round is over, any unused shots are lost (they cannot be carried over into the next Action Round).

During the Declaration, the player must indicate the target of his fire. Unless the character is using Spray Fire, he can shoot at only one target. In the event of a “draw” where a character is firing at a second (or third) target, he is considered to be using Spray Fire and suffers negative Ease Factor modifiers for each additional shot.

A projectile weapon has three ranges: Close, neutral, and Long. Close and Long ranges affect the Damage Class for the weapon, increasing the damage at Close range and decreasing it at Long range. These three ranges are also used during chases (see Chapter 5), though they are applied more abstractly in a chase than in combat. In Fire Combat, it is important to keep track of the actual distance between characters.

If a weapon is being fired at Close range, increase its Damage Class by one (for example, a weapon with a Damage Class of F becomes a G) and gains a positive Ease Factor modifier. If at Long range, decrease its Damage Class by one; it also has a negative Ease Factor modifier applied. This adjustment to the Damage Class reflects the stopping power of the projectile due to range.

During the Declaration, you decide which of the following Fire Combat options you wish your character to perform that round. If a “draw” situation arises, your character may be able to fire at a second (or third) target, assuming he can still shoot in that round. In such a case, the character is using Spray Fire and has his fire modified as indicated below. Each Fire Combat option has special instructions and results.

NORMAL FIRE

Your character can fire as many shots at a single target as either his Speed or weapon allows. There are no special modifiers or effects for this form of fire.

TAKING A BEAD

Your character is taking more time to aim at the target. This form of fire is useful when it is important to hit something and damage it. You must declare in one Action Round the specific target your character is aiming at; the character may perform no other action during that round (he may not “draw” against an NPC until he fires). In the next Action Round, your character may fire at the declared target, and he receives a +3 Ease Factor modifier. When using this option, the modifier is good for that round only.

SPECIFIC SHOT

This option is similar to Taking a Bead, but it is performed in the same Action Round as it is declared. Your character is trying to make a more difficult shot while spending no extra time to aim. A Specific Shot gives your character a -2 Ease Factor modifier for the task, but allows him either to do more damage than his Quality Rating would normally dictate or to accomplish the specific damage or effect you have declared for him.

Fire Combat

GM NOTE: Fire Combat starts with an Ease Factor of 5, which is modified as applicable to find the final Ease Factor. The Quality Rating of the D100 roll is then used to determine the amount of damage (if any) to the target. If the roll fails, the target has been missed completely.

GM NOTE: A character with a Speed of 0 may fire a weapon once every other Action Round.

Fire Combat Options

GM NOTE: The following Fire Combat modifiers are guidelines to help you determine what kinds of modifiers you might apply to tasks. You can use whichever ones you like, or you can add others. These modifiers do not cover all situations, and you will have to use your discretion in applying modifiers.

EASE FACTOR MODIFIER	REASON
-2	Firer moves this round
-2	Firer is attempting a Specific Shot
+3	Firer is Taking a Bead
-1	For each additional shot fired in a round after the first
+2	Target is within a range of 10 feet
+1	Target is in weapon's Close range
-1	Target is in weapon's Long range
-2	Target moved this round
-4	Target zigzagged this round
-2	Target has one-third cover (equals kneeling)
-4	Target has two-thirds cover (equals being prone)
+4	Target is surprised

There may also be a Performance Modifier of from +3 to -3 for the weapon (see Chapter 11).

NOTES:

1. Range modifiers are mutually exclusive. You do not accumulate modifiers for a target being within 10 feet and at Close range.
2. The GM will define what one-third and two-thirds cover means as it relates to the

If your character is firing to do more damage and is successful, he will better his damage result by two levels (for example, a Light Wound will become a Heavy Wound). If he is firing to do a specific effect (for example, trying to disarm someone, shooting the target in the legs to stop him from running, blowing out the tires of a car, or damaging the control lever of the nuclear reaction) and succeeds, the damage result is not altered but the desired effect is achieved.

SPRAY FIRE

This form of fire allows your character to shoot at several different targets during the same Action Round. A character can use this fire with any weapon that can shoot at least two rounds of ammunition in one Action Round.

If your character is using a non-automatic weapon (one that requires the trigger be pulled each time to fire a shot), he may fire at more than one target in an Action Round, but he receives an accumulating -1 Ease Factor for every target after the first. Thus, for the second shot, he would receive a -1 modifier, for the third shot a -2 modifier, and so on. The GM decides on any effects for the range of the targets.

Weapons such as the H&K VP-70, Uzi, and AKM are capable of automatic fire (they keep firing as long as the finger is on the trigger). These weapons do not receive the negative Ease Factor modifier. The GM will decide on any effects for the range of the targets.

environment. For example, kneeling behind a wooden door while firing would gain a character the equivalent of two-thirds cover.

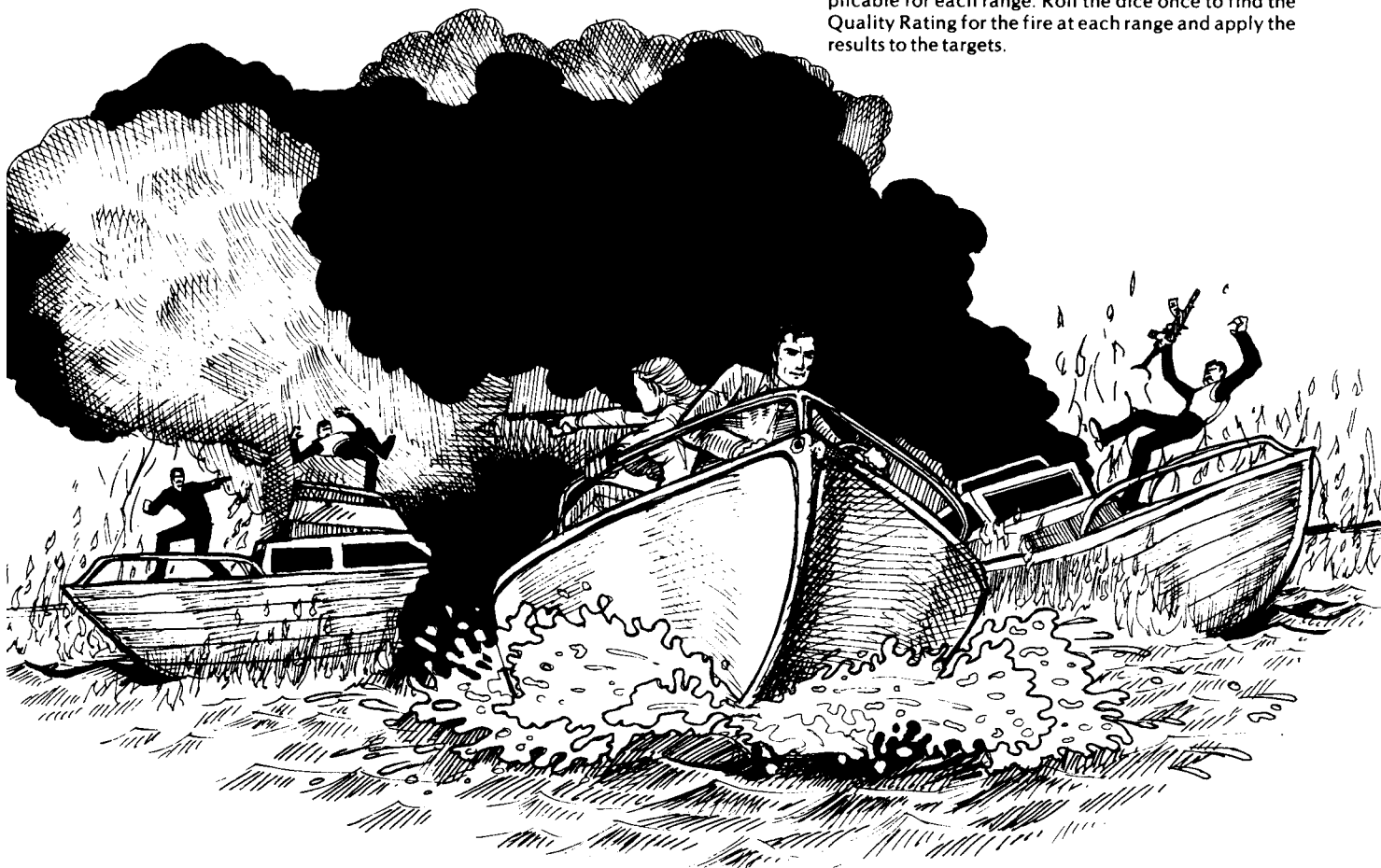
3. The target is surprised if he is not aware an attack upon him is possible. This modifier does not apply in an open firefight, since it can be assumed that even if he did not see the attacker he would have his guard up.

GM NOTE: If the desired effect for a Specific Shot is in your opinion extremely difficult, you may increase the negative modifier.

GM NOTE: If a character is using an automatic weapon, his player must announce whether he is firing single shots or continuous fire during the round. If the character is firing single shots, he may use them at any time during that round (withholding shots to resolve "draws"). Continuous fire may not be split up during a round.

There are three suggested methods of determining the effects of target range for Spray Fire. It is up to you to determine the amount of complexity you wish to include in combat.

The simple method is to declare that the targets are all at the range of the farthest target and to apply the worst modifiers for that range. Roll once to determine the outcome and give the targets the same Wound Level. A second method is to determine the range of each target and, using the farthest target to determine the Ease Factor modifiers, roll the dice once. Apply the damage result from this roll to the targets at the farthest range, and then increase the weapon's Damage Class by one for each range closer to the firing character. The third and most involved method is to determine the Success Chance for the targets at each range and apply separate Ease Factor modifiers as applicable for each range. Roll the dice once to find the Quality Rating for the fire at each range and apply the results to the targets.



Characters use their Hand-to-Hand Combat skill in any melee that employs their fists, feet and hand-held weapons. They must be within 10 feet of each other to engage in this form of combat. A character can move during the round to within 10 feet of another and then begin Hand-to-Hand Combat. Thrown weapons are also covered by this skill. If characters are involved in Hand-to-Hand Combat and one character fires a gun while the other punches him, the character firing the gun uses his Fire Combat skill while the punching player uses his Hand-to-Hand Combat skill.

The Damage Class for Hand-to-Hand Combat is based upon the character's Strength and should be written down on the Character Record. If a character is using a hand-held weapon (knife, sword, club, blackjack, and so on), his Damage Class is increased a variable number of classes for the weapon. The GM decides how many classes a hand-held weapon improves the character's Damage Class if it is not listed in Chapter 11.

In a round a character can make a number of hand-to-hand attacks equal to his Speed rating (a character with a Speed of 0 can make an attack every other round). He can attack as many opponents as possible within 10 feet. A player must declare what hand-to-hand attack option his character will use in the round. If the attempt fails, the character has missed; if the attempt succeeds, refer to the Weapon Damage Chart to determine the Wound Level of the attack.

A character engaged in Hand-to-Hand Combat can choose not to make any attacks in an Action Round and move away instead. The Hand-to-Hand Combat is then broken off, unless the other character(s) follows and begins the combat again.

PUNCH

Your character is trying to stun or wound his opponent. This option includes all attacks done with the hands and hand-held weapons.

KICK

Your character is attacking another with his feet and legs. Due to the extra strength and distance of a kick, a character's Damage Class is bettered by one class, but he suffers a -1 Ease Factor modifier for balance problems.

SPECIFIC BLOW

Your character is attempting to do extra damage to his opponent, accomplish a specific effect (knock the weapon from the opponent's hand, deflect a thrown weapon, hit the opponent in the leg to slow him down, and so on), or achieve a difficult result (pushing a guard into another, hitting two NPCs with one swing, and so on). The player must announce what exactly he wants the blow to accomplish. If the roll is a success, your character will cause damage two levels better (that is, a Medium Wound becomes an Incapacitation) if increased damage is what was desired or will accomplish the effect he was after. Your character suffers a -2 Ease Factor modifier when attempting this option. A character may perform only one Specific Blow per Action Round, but he may combine one of these options with other options (kick, punch or thrown weapon) if his Speed is greater than 1.

If your character is trying to disarm an opponent and catch the weapon, another -2 Ease Factor is applied to the task. If the roll is successful, your character has caught the item dislodged from the opponent. In this case, no damage is done to the target.

Hand-to-Hand Combat

GM NOTE: Hand-to-Hand Combat is resolved exactly in the same manner as Fire Combat, except the Hand-to-Hand Combat skill is used.

GM NOTE: A character with a Speed of 0 may fire a weapon or attack hand-to-hand once every other Action Round.

Hand-to-Hand Combat Options

GM NOTE: The modifiers listed below apply specifically to Hand-to-Hand Combat. You may refer to the modifiers for Fire Combat for additional sources of inspiration. Apply whatever modifiers you feel are applicable to the situation.

EASE FACTOR MODIFIERS	REASONS
0	For a Punch attack
-1	For a Kick attack
-2	For a Specific Blow
-2	Attacker moved into range during this round
0 to -3	For the target's Speed (a negative Ease Factor is applied to the attacker equal to the target's Speed)

Listed below are five kinds of Specific Blows. A character may choose to use one of them in an Action Round.

Knockout: Your character is attempting to knock his opponent unconscious. There is an additional -2 Ease Factor modifier applied to this kind of Specific Blow. If the attempt succeeds, the target character must try to make a Willpower roll at an Ease Factor equal to twice the Quality Rating of the attack. If the Willpower roll succeeds, the defender receives a Stun but is not knocked unconscious. If the Willpower roll fails, the target falls unconscious for $15 + 3D6$ minutes.

Trip: Your character causes the target to fall down and drop anything he is holding. No damage is done. On a Quality Rating 1 result, your character may flip the target up to 10 feet away in any direction (it is the equivalent of a push or shove). The target could wind up going over the edge of a cliff or into a brick wall as a result.

Rise: Your character uses this option to get back on his feet if he has been tripped. If he is successful, he gets up without incident; if he fails, he still gets up but his attacker(s) all receive one free attack in addition to any attacks they may make or have made in the round.

Restrain: Your character attempts to pin his target. If successful, the target may take no actions except to attempt a Release (see below). If the target is restrained, another character may, with no difficulty, tie up the target (or do whatever else he wishes). No damage is done with this option. Once restrained, a character's Speed does not modify any attacks against him.

Release: Your character uses this option to break a Restrain. It is attempted at an Ease Factor equal to the Quality Rating of the Restrain.

THROW A WEAPON

Just about anything a character can pick up can be thrown at an opponent, the most common such weapon being a knife. An object as light and as balanced as a knife can be thrown up to a distance in feet equal to ten times the Strength of the thrower. A sharp-edged object like a knife increases the character's Hand-to-Hand Damage Class by one class.

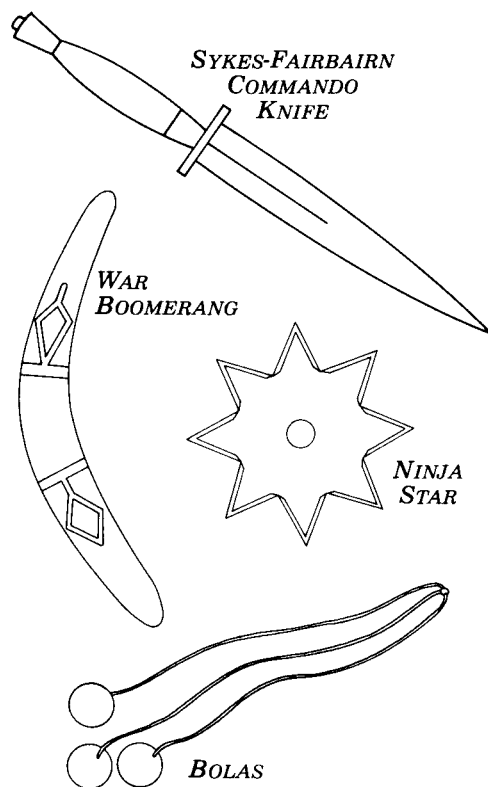
If other items are to be thrown, the GM will judge how far they can be thrown and what Damage Class they have. The heavier or clumsier an object is, the less distance it will travel but the more damage it will do. In one Action Round, a character can throw a number of weapons equal to his Speed rating.

In Chapter 11, a list of weapons is provided which you can use to select a weapon for your character. The attributes for each weapon are given on the accompanying Weapon List. You should choose the weapons for your character carefully, and have him carry only what he actually needs to complete his mission.

Each rifle and pistol on this table will indicate the number of single shots that can be fired in one Action Round. For non-automatic weapons, one shot uses up one bullet, and these shots can be fired at different times in a round. For automatic weapons, there is a second listing for burst fire, indicating the number of bullets that are fired at one time during the round (burst fire cannot be split up during a round).

If your character is carrying a non-automatic weapon, he does not have to use all the shots available to him in a round. There are such considerations as ammo depletion and negative modifiers for multiple shots to keep in mind. You do have to keep track of how many bullets your character has fired, for he must reload the gun when his ammo is exhausted. Reloading a weapon takes time, and the Weapons

GM NOTE: A knockout result against a character who is surprised automatically results in unconsciousness for half an hour if the attack succeeds. No Willpower roll is made.



GM NOTE: A character throwing a weapon does not have to be within 10 feet of his target. For example, a character with a Strength of 9 could throw a weapon up to 90 feet, and a character with a Strength of 6 up to 60 feet.

Weapons

GM NOTE: A character with a Speed of 0 may make one hand-to-hand attack every other Action Round.

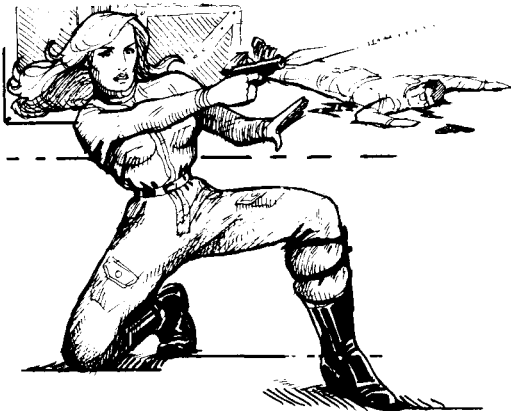
List indicates how many Action Rounds your character must spend reloading his weapon.

Each gun also has a Jam range listed for it. A jam will occur if you roll a number within the listed Jam range on D100 when resolving a Fire Combat task. The weapon is then jammed and cannot be fired until cleared. A jam result negates any Quality Rating. You can clear the weapon by making an Ease Factor 5 Fire Combat roll at the beginning of any following round.

If you roll a 100, the gun has misfired and is useless for the remainder of the combat. It needs to be repaired, using the repair rules in Chapter 11.

At the end of a combat, if a character has received a Medium, Heavy or Incapacitating Wound from Fire Combat or from a knife or sword in Hand-to-Hand Combat, he may receive a permanent, recognizable scar. If a character is wounded several times in combat, he uses the final accumulated Wound Level for determining the chance of a wound.

Refer to the Scar Chance Chart to the right. Determine the Wound Level for the character, and roll D100. If the result is less than or equal to the chance for the Wound Level, the character receives a scar. To determine the location of the scar, roll D100 again and refer to the Scar Location Chart. The dice result will indicate on which part of the character's body the scar is located.



A character who is wounded during combat can recover from his wounds by treating them. There are two types of medical treatment that will speed the healing process: First Aid and Hospitalization. The normal, unattended healing process reduces the Wound Level by one (a Medium Wound becomes a Light Wound) over the period of a week.

If your character is wounded in combat, write down the Wound Level and the date he was wounded on your Character Record. As time passes, his wound will heal. You can keep track of his healing during an adventure or campaign.

FIRST AID

Each Player Character is trained in First Aid to handle emergencies in the field. The Primary Chance for using First Aid is 20. If the roll is a success, the Wound Level for a character is reduced by one (a Medium Wound becomes a Light Wound). This attempt may be made only once for any wounded character.

Scars

SCAR CHANCE CHART

WOUND LEVEL	SCAR CHANCE
Medium Wound	05
Heavy Wound	15
Incapacitation	35

SCAR LOCATION CHART

D100 RESULT	LOCATION
01-12	Face
13-23	Neck
24-45	Chest
46-66	Back
67-74	Left arm
75-85	Right arm
86-93	Left leg
94-100	Right leg

GM NOTE: Each scar a character receives is plain enough and recognizable enough to qualify for the Fame Point addition due to scars (see Chapter 8). It is to be assumed, however, that under normal conditions only those scars on the face, neck and possibly the arms are visible to the casual observer. The others will be visible in specific situations (for example, if the character is observed while in a bathing suit).

Healing

GM NOTE: A character trying to heal an animal would use his Riding skill instead of the First Aid ability.

HOSPITALIZATION

A character can reduce a Wound Level by two (a Heavy Wound becomes a Light Wound) by seeking proper medical care in a hospital. A character must spend three days in a hospital or other health facility for each level reduced. Once the character leaves the hospital, he will continue to mend at the normal healing rate.

Obvious though it may sound, combat is the surest way to get your character killed off. However, the game is designed to give the Player Characters an edge in combat situations. Their use of Hero Points (see Chapter 9) and their ability to get off the first shot should help them in a pinch. However, since the enemy (guards, soldiers, other spies) will often be more heavily armed than your character, even those advantages do not last for very long. In general, it is best to have your character avoid long, protracted firefights.

Rookies in particular should keep away from firefights if they can help it. Their supply of Hero Points is not large enough to counter great numbers of ill-trained louts blazing away at them with Number 4 rifles, and their slightly superior skills will not offset the odds against them. Agents will be able to hold their own against equal or even slightly superior numbers in a fight, but they should not stick around too long. "00's" will be able to hold off large numbers of inferior enemies so long as the ammunition holds out.

People who played the *James Bond 007 Game* during testing found through experience that Hand-to-Hand Combat was much more fruitful in the long run than Fire Combat, mainly because it attracted less attention while raising a character's Fame Point total more slowly (not as many of the enemy were killed). The first tests of the game involved numerous firefights, and the blood of the characters flowed freely. After a time, the characters lived longer and were able to accomplish more by keeping a low profile and by not making as much noise.

Often, characters will be able to make better progress by interacting with the Non-Player Characters than by showering them with gunfire. Even James Bond is forced to use violence as the court of last resort.

Notes on Combat

GM NOTES ON COMBAT: When choosing normal NPCs (not Major Villains or Privileged Henchmen) to match up against Player Characters in combat, first determine what the NPCs' average Primary Chances will be for Hand-to-Hand and Fire Combat. These will depend on the average rank of the Player Characters.

AVERAGE PLAYER CHARACTER RANK	PRIMARY CHANCE WITH COMBAT SKILLS
Rookies	10
Agents	15
"00's"	21

The Skill Level of the NPC is not as important as his Primary Chance.

The combat rules apply to all situations in which the Player Characters find themselves attacking or being attacked. They are written as if the fight is taking place on land, but can be used in any situation. For instance, combat underwater takes place in many Bond movies. These rules can be modified easily to simulate this environment.

To simplify matters while underwater, consider the space to be two-dimensional instead of three. The movement rates can be ascertained by finding the characters' swimming rates under the Diving skill. The Diving skill is substituted for both Fire and Hand-to-Hand Combat skills for underwater combat. The only viable kind of ranged combat is with the spear-gun. Specific Blows in combat might include such actions as ripping the opponent's air hose, tearing off his mask, and the like.



Chases



One of the most exciting events in any James Bond movie is the chase. A Bond adventure without an exciting chase or two would not be a Bond adventure at all. When your characters are on a mission, you can be sure at some point they are going to be chased or do some chasing themselves.

Chases are played out in Action Rounds, like combat. Before each round, all the characters involved in the chase join in a bidding war to determine which side has the advantage. The bidding uses numbers which equal the Ease Factor of any maneuver a character chooses. The lower the Ease Factor a character bids, the more daring he will be as he attempts his maneuver. This simulates the ability of someone to dare a more spectacular maneuver than his enemy in order to intimidate him.

Since it's impossible to predict where all of your chases will take place, these rules are played out without worrying about environments and terrains (such as city streets, countryside, mountains and the like) to complicate play. Your GM will supply the color, detail and modifiers which those situations dictate.

CHASE RELATED SKILLS

When your character is involved in a chase on foot, he uses Evasion; if he is driving any land vehicle, he uses Driving; if using a horse or other animal, he uses Riding; in the air he would use Piloting; under or on top of water in a vehicle, Boating; underwater without a vehicle, Diving. Whenever you are called upon to make a roll for your character during a chase, you use one of the skills listed above unless otherwise indicated in this chapter.

Any chase that takes place during play is resolved in the order indicated below. Each of the following steps is resolved individually, and when they are completed, one Action Round is completed.

GM NOTES: You will decide when a chase begins. Often there will be a fine line between where a combat using the display ends and a chase begins, and vice versa. Generally, the chase sequence should never be used if you feel you can resolve the conflict on the combat display.

Since all the action in a chase will take place solely in the players' imaginations, you must be prepared at all times to have detailed descriptions of what is taking place. If there is something the player wishes to try that is not specifically covered in this section, you can use the James Bond movies as guidelines for resolving the action. You can use playing pieces for a chase if you wish, but the game system has been designed so that this is not necessary.

GM NOTE: The skill a character will use in a chase depends on the situation in which he finds himself. It is possible that there will be several different skills involved in a chase. For example, in the famous helicopter chase sequence in *From Russia With Love*, Bond uses his Evasion skill since he is on foot, while the helicopter pilot uses Piloting.

The Chase Sequence

1. The GM determines the range at which the chase begins; if this is not the first Action Round, the range will be that determined by the maneuvers undertaken during the last round.
2. The bidding for this Action Round is resolved.
3. The side which bid lower declares which side goes first.
4. The side going first declares which maneuver will be attempted.
5. The maneuver is resolved. If it is successful, the results are applied immediately; if it is unsuccessful, determine whether a *mishap* has occurred.
6. The first side can now fire any weapons it has.
7. The side going second declares which maneuver(s) it wishes to attempt; the maneuver is resolved as in step 5.
8. The second side can now fire its weapons.

The Action Round is completed. Go back to the first step and repeat the sequence until the chase is over. The GM will decide when the chase is completed.

EXPLANATION OF STEPS

Step 1: There are five range categories in the chase sequence: Close, Medium, Long, Distant and Extreme. With the exception of Extreme, these distances correspond to the ranges of weapons in combat (see Chapter 4). Close range in a chase equals Close range in combat, Medium equals neutral, and Long and Distant equal Long. Extreme range does not have an equivalent in combat. The distances are used to resolve gunfire and to visualize the positioning of the characters and vehicles involved in the chase.

Step 2: Each side takes part in a bidding war, first one side making a bid and then the other. The numbers you are bidding represent the Ease Factor of the maneuver you will perform (the various maneuvers are explained later in this chapter). There are distinct advantages in going either first or last during an Action Round, depending on what you want your character to do. You have to balance the advantage of gaining the initiative against the danger involved if you fail your maneuver by bidding low.

The bidding always starts at an Ease Factor of 7 and moves down, with the lower bidder winning — that is, determining who will go first in the round. You can bid any Ease Factor lower than 7 to start the bidding, and can skip numbers if you wish. Each player bids individually if the characters are separated (in different vehicles, on foot, and so on), and performs his character's maneuver in Step 5 or 7. If the characters are together in one vehicle, the player whose character is controlling the vehicle bids for the group, and only one maneuver is performed for the whole group. The GM bids once for all the NPCs involved in the chase, whether they are separated or together in one vehicle; the NPCs all select the same maneuver though each NPC or group will be checked individually to determine their success at their maneuver.

GM NOTE: The ranges for a chase are not an absolute measures of distance as in combat. While the ranges given for resolving Fire Combat during a chase are indicated, the absolute distance will change drastically, depending on the environment in which the chase takes place. Thus, Medium range in a city is much closer than Medium range in the desert, but this phenomenon does not affect Fire Combat. The distances between characters firing during a chase are constant. Therefore, if one character firing his Walther is at Medium range, then his target who is firing a Number 4 rifle back at him is also at Medium range, regardless of the actual distances.

The initial range you select for the chase should be based on the situation at the time the chase begins. Elements to consider when selecting range should include the types of vehicles involved (if any), the availability of vehicles for the characters, how long it takes to start up any vehicles, how surprised either side is that a chase has begun, and the like.

For example, in *Octopussy*, when Bond jumps out of the shroud in his attempt to escape from Kamal Khan and the hunting party, he starts the chase on foot in the midst of all the enemy. This chase starts at Close range. Later in the movie, when he "borrows" the women's car in Germany and speeds off to Octopussy's circus, he is pursued by the police. He has passed them and gone off down the road before they had a chance to react, so this chase would begin at Medium range.

If you wish to use a random method for determining the range at the beginning of a chase, roll D6 and consult the table below:

RANGE TABLE

DIE ROLL	RANGE
1	Close
2-3	Medium
4-5	Long
6	Distant

No chase can ever begin at Extreme range.

GM NOTE: The following modifiers apply to all chases except where noted. Some equipment will eliminate negative modifiers, such as the Nitelinder goggles negating the -2 for night.

EASE FACTOR MODIFIERS	REASONS
-1	For rain, snow, or mild storm
-2	For night
-2	For a severe storm
+1	For the characters being very familiar with the terrain/area of the chase
-1	For the character being drunk or drugged
-3 to +3	For the vehicle's given Performance Modifier

EXAMPLE: Holly Goodhead in an Aston-Martin DB-V is trying to Flee some guards who are pursuing her. The Ease Factor bid is 5. The Flee maneuver would then have the following modifiers applied. The Performance Modifier for the Aston Martin is +2, but it is nighttime so there is a -2 modifier. In this example, the Ease Factor would still remain at 5 (5 + 2 - 2 = 5). If Holly were wearing Nitelinder goggles, which negate the nighttime Ease Factor modifier, the final Ease Factor for the Flee maneuver would be 7.

If vehicles are involved in the chase, their Performance Modifier (see Chapter 11) may affect the final Ease Factor for the maneuver. Vehicles are also given a Redline, which limits the lowest Ease Factor number that can be bid without incurring a potential mishap. A good analogy for bidding is that the lower you bid, the harder you will press down the accelerator and the likelier a mishap will occur.

At this point, neither side reveals which maneuver it will do. The first side will announce its maneuver and perform it in Step 5 and the second side in Step 7.

Step 3: The winning bidder now announces whether his character will go first or last. Depending on the situation, it may be advantageous to go last instead of first. The GM determines the order in which all other Player Characters will perform their maneuvers.

Step 4: If a player decides to go first, he describes to the GM what he wishes his character to do in this Action Round. The GM decides the character will perform either a *Pursue/Flee*, *Quick Turn*, *Double Back*, *Force*, or *Trick* maneuver (see below for explanations). If the NPCs go first, the GM selects one maneuver for them. Certain maneuvers may not be possible given the range and speed of the vehicles.

Step 5: The first side now resolves its maneuver. All maneuvers for all bidders are resolved at the Ease Factor of the winning bid, including any modifiers the GM may apply. The Performance Modifiers of the vehicles affect the final Ease Factor.

If the maneuver for the first side is successful, its effects are brought about (see below for the effects of maneuvers). If the maneuver failed, then a mishap may occur and the dice are rolled again to make a Safety roll. Each maneuver has a Safety Ease Factor listed with it, which is modified by the GM to determine the final Ease Factor for the Safety roll. If the Safety roll succeeds, there is no mishap, and play continues. Player Characters can use their Hero Points to affect either the initial maneuver roll or the Safety roll (see Chapter 9 for the use of Hero Points).

Step 6: After the results of the maneuver are determined (such as a change in range, damage to the vehicles, etc.), the first side may now fire at the other side, if it is eligible to do so. The rules for Fire Combat (see Chapter 4) are used to resolve these situations.

Step 7: The other side now resolves its maneuver(s) at an Ease Factor equal to the winning bid. The effects of the maneuver are applied immediately.

Step 8: The other side may now resolve its Fire Combat as in Step 6.

You explain to the GM what you wish your character to do during the Action Round, and he will help you decide what kind of maneuver your character will perform. As you become more familiar with the chase routine, you will then be able to select whichever maneuver you think is correct for your character. The maneuvers that can be selected include *Pursue/Flee*, *Force*, *Quick Turn*, *Double Back* and *Trick*. Each maneuver is described on the following pages.

GM NOTE: The bidding starts at Ease Factor 7, and the bid moves down. The lowest bid wins. The bidding is done verbally, with the players always bidding for their characters before you bid for the NPCs.

Each player always bids individually for his character, but you bid collectively for all the NPCs. Only one maneuver may be selected for the NPCs as a whole, while each player may choose a separate maneuver for his character. Each NPC receives a separate roll to determine how well he did with the maneuver, and any results are applied individually.

If a vehicle is being used, the Performance Modifier of the vehicle counts as a positive or negative modifier to the Ease Factor. If a group of Player Characters are together in a vehicle, only the operator's skill is involved in the dice roll, not the passengers'. Vehicles also have a characteristic called the Redline which limits how low an operator of that vehicle can safely bid (see Chapter 11).

GM NOTE: A Quality Rating 4 or better result means the maneuver was successful. The effects of each maneuver are detailed with the descriptions that follow. If the dice result is a failure, the maneuver is not allowed and the player must make a Safety roll to see if a mishap occurred to his character and/or vehicle while attempting the maneuver. Each maneuver has a Safety Ease Factor that is used in the Safety roll to determine if the character can avoid a crash. This Safety Ease Factor is modified in the same manner as the Ease Factor of the maneuver attempted (for Performance Modifiers, the weather, etc.).

Your bidding choices should be based on the determination of the NPCs to escape or capture the Player Characters. For example, during the boat chase in *Live and Let Die*, the henchmen are told, "The man who catches Bond lives." In this case the pursuers, for fear of their lives, would consistently try to win the bidding no matter how low it goes. Without that threat over their heads, they would not bid much lower than Ease Factor 4.

Unless the Player Characters are "00's," do not give any NPCs vehicles with a Performance Modifier of +1 or better. This limitation will give the Player Characters a better chance and be more forgiving of their mistakes. However, if the players are very experienced but choose to play Rookie or Agent characters, you may give the NPCs whatever you like since this will offer the players more of a challenge.

If you have not yet determined the Primary Chance for the skills used by the NPCs in the chase (see Chapter 13), roll 3D6 (add 5 if the Player Characters are Agents; add 10 if they are "00's"). The result equals the Primary chance of the appropriate skill for the chase.

Maneuvers

PURSUE/FLEE

SAFETY EASE FACTOR: 6

Pursue/Flee is an attempt either to close the distance between characters or to increase it. If you wish to close the distance, you are Pursuing; if you wish to increase it, you are Fleeing.

The chart to the right indicates how many distance ranges have been either closed or increased, depending on the Quality Rating. You can never get any nearer than Close, but you can get farther than Extreme (that is, Extreme +1, Extreme +2, etc.). If a character is trying to Flee, and he moves beyond Extreme and is the last to move in that Action Round, he escapes. If a character is trying to Pursue and is beyond Extreme range, he has until the end of that Action Round to come back into Extreme range to continue the chase. A character may voluntarily lessen the amount of categories changed (the distance may never be better than Close range).

Limitations: If a character's maximum speed is less than his rival's cruising speed, a Pursue/Flee maneuver cannot be chosen. If a character is on foot and the other side has any kind of vehicle, this maneuver cannot be chosen by the character. Thus, a character on foot would be unable to Pursue a helicopter, since his speed is so much less than the helicopter's. Likewise, a character on foot cannot Flee a helicopter for the same reason, so he would have to choose some other maneuver, such as Quick Turn. The environment in which a chase takes place may affect a Pursue/Flee maneuver, and the GM will determine any limitations to characters or vehicles as he sees fit.

FORCE

SAFETY EASE FACTOR: 4

A Force is an attempt to physically intimidate another character into a mishap, roughly equivalent to being pushed off the road, run down by a taxi on the sidewalk and the like. Each vehicle has a *Force Rating*, indicating in a general way how massive the thing is (see Chapter 11). This rating acts as an Ease Factor modifier to any Force attempt. When a Force maneuver is attempted, add the forcing vehicle's Force Rating to the Ease Factor and the subtract the forced vehicle's Force Rating.

A character must receive a Quality Rating 3 or better for the Force to succeed. If he succeeds, the side being forced makes a Safety roll to avoid a mishap at an Ease Factor equal to the Quality Rating of the forcing player's dice result (with modifiers applied due to Performance Modifiers, weather, and so on). If the forcing character fails his dice roll, he must perform a Safety roll to avoid a mishap.

If the purpose of the force is not to cause a mishap, the forcer must state what result he wishes to obtain and the GM may allow it as he sees fit. For example, one plane may wish to force another to land but not to have it crash. The GM allows this attempt but applies a -2 Ease Factor modifier. If successful, the plane has been forced to land.

Limitations: A Force may be attempted only if the range when the maneuver is chosen is *Close*. A successful force attempt between two characters who are on foot means they are now engaged in Hand-to-Hand Combat.

QUICK TURN

SAFETY EASE FACTOR: 4

A Quick Turn is an attempt to have the pursuer lose track of your character by his ducking into an alleyway, hiding in some bushes, diving into a cloud bank or something similar. If the attempt is successful, the pursuer attempts a Perception roll at an Ease Factor equal to twice the Quality Rating of the flier's result. If this response roll is also successful, it means the pursuer has anticipated the maneuver, and the range is now *Close*. If the pursuer fails his roll, the chase is over since he has lost track of his target.

GM NOTE: A character cannot be any closer than *Close* range, but can be farther away than *Extreme* range — *Extreme* +1, *Extreme* +2, and so on. If a character goes last in an Action Round, he will escape if he manages to get beyond *Extreme* range. If a pursuing character is beyond *Extreme* range, he has until the end of the current Action Round to get back into *Extreme* range for the chase to continue. For example, if two characters are at *Long* range and the first character, using a Flee maneuver, gets a Quality Rating of 1, he is then at *Extreme* +2. To continue the chase, the other character must choose to Pursue and get at least a Quality Rating of 3 to reduce the range back to *Extreme*.

GM NOTE: A character's maximum running speed is 10 mph. His maximum swimming speed is 3 mph.

PURSUE/FLEE CHART

	QUALITY RATING			
	4	3	2	1
RANGES CHANGED ▶	1	2	3	4

GM NOTE: A character using a Force maneuver must receive a Quality Rating 3 or better to succeed. A Quality Rating 4 result has no effect; the Force maneuver did not succeed, but there is no mishap. To avoid a mishap, the character being forced must make a Safety roll at a Safety Ease Factor equal to the forcing character's Quality Rating (plus any modifiers due to Performance Modifiers, weather and the like). If this Safety roll fails, the damage from the mishap is determined at the Ease Factor of the winning bid.

If the Force maneuver fails, the forcing character must make a Safety roll at an Ease Factor of 4. If he succeeds, nothing happens to either vehicle and the range remains *Close*.

GM NOTE: If a fleeing character succeeds at a Quick Turn, the pursuer must try to make a PER roll at an Ease Factor equal to twice the Quality Rating of the successful Quick Turn. If this roll fails, the pursuer has lost track of his quarry and continues on in the wrong direction. If this roll is successful, the pursuer has seen the character pull the maneuver and reacted in time. The range becomes *Close*, and the chase is over for the moment. The first character may continue the chase at this point, but he receives a -3 modifier for the first two Action Rounds of the new chase sequence.

Limitations: This maneuver may be chosen only by a character being chased, and only if the range is *Long* or *Extreme*.

DOUBLE BACK

SAFETY EASE FACTOR: 4

A Double Back is an attempt to make a 180 degree turn back upon a pursuer. If successful, the two characters will pass each other going in different directions.

If the maneuver is successful, the range immediately becomes Close. Then, if his pursuers do not immediately successfully perform a Double Back maneuver at a Ease Factor equal to the Quality Rating of the first character's maneuver, the range immediately becomes Extreme prior to the next maneuver. Once the two characters are in Close range, the pursuer may attempt a Force maneuver instead of a Double Back. If his Force fails, the range will then become Extreme.

Limitations: This maneuver cannot be attempted by the pursuer. Also, it may be attempted only at *Close* or *Medium* range. If the range is greater than Medium, it is assumed the pursuer could see the maneuver begin and have enough time to react before the two vehicles passed and thus avoid it if he wished.

TRICK

SAFETY EASE FACTOR: 3

A Trick maneuver is virtually everything else a character might attempt during a chase — jumping a wide ditch, tilting the car onto two wheels, skiing at top speed through a dense thicket, grabbing someone else's parachute off him in mid-fall, etc. A Trick maneuver is usually more difficult than other maneuvers and has the lowest Safety Ease Factor assigned to it.

You describe to the GM what you want your character to do, and he determines whether or not the character will be able to perform the requested action. His decision will be based on the complexity of the task, the environment in which it will take place, the number of wounds your character has or the damage incurred by his vehicle, and so forth. If the maneuver is not allowed, you can choose a different one (though you may suffer a penalty). If the Trick maneuver succeeds, the other side must perform the same maneuver at

GM NOTE: If the range has become Extreme, it is assumed the pursuer has indeed changed direction, but slowly and safely. He does not have to declare or execute this maneuver.

GM NOTE: The player should describe what he wants to do for the Trick maneuver. The maneuver should relate to the environment in which the chase occurs. If you feel the maneuver is inappropriate or physically impossible, you can declare it void and allow the player to select another one (applying a negative modifier if you desire). If the Trick maneuver succeeds, the pursuer must perform the same trick at the same Ease Factor to maintain the same range. It is quite possible that a successful Trick maneuver will end a chase one way or another, so you must keep alert for such a turn of events.

Another way to use the Trick maneuver is to interpose obstacles which the characters must overcome to continue the chase. Use of obstacles for Trick maneuvers requires you to be inventive and well-prepared.

At the beginning of an Action Round, you announce that there is an obstacle ahead, describe it, and give the Ease Factor of the Trick maneuver necessary to overcome the obstacle. The character being chased automatically goes first and attempts to overcome the obstacle.

Listed below are obstacles (and appropriate Ease Factors in parentheses) you can use, or you may want to create your own.

LAND OBSTACLES:

1. A drunken man staggers down the street in front of the vehicle. (6)
2. A car suddenly pulls out of a blind alley. (4)
3. The road ahead is blocked by construction equipment. (2)
4. A festival blocks the road and stops traffic. (3)
5. The road ends in a parking lot. (4)
6. A tree appears ahead, blocking the way. (5)
7. The direction in which the character is heading ends in a cliff. (4)
8. The police have joined the chase — there is a roadblock ahead. (5)
9. The bridge ahead is washed out. (2)
10. The drawbridge ahead is slowly beginning to rise for a ship. (4)

WATER OBSTACLES:

1. There are coral reefs of rocks directly ahead. (6)
2. A derelict vessel blocks the way. (4)
3. There is a waterfall directly ahead. (5)
4. There is a levee ahead. (4)
5. There is a low bridge ahead. (5)
6. There is a leftover, active WWII mine ahead. (3)



the same Ease Factor to maintain the same range. A failed attempt will result in a mishap, unless a Safety roll succeeds.

If the Quality Rating is 3 or better, the maneuver happens as your character wished it to. On a Quality Rating of 4, the maneuver occurs as desired, but the impact, jarring, etc., causes your character to be Stunned as in combat (the character gets to make a Willpower roll each Action Round to recover). Check below under "Damage to Characters" in the Mishaps section to see what happens as a result.

Should there be gunfire involved during a chase, the rules for Fire Combat in Chapter 4 are used. The Structure Points for a vehicle (see Chapter 11) will adjust the Damage Level for Fire Combat; the higher the Structure Points, the more protection they give a character and the lower the damage that results. The GM will also determine any modifiers for the environment as appropriate.

When firing at a vehicle in general, Normal Fire is used. When firing at a specific part of the vehicle — wheels, radiator, and so on — or at the driver, you need to use a Specific Shot.

Whenever a dice roll results in failure when resolving a character's maneuver, a mishap may have occurred. An accident will befall your character and his vehicle if the mishap is not avoided. This accident may damage your character and/or the vehicle.

To avoid a mishap, you make a Safety roll. Each maneuver is given a Safety Ease Factor, which is multiplied by your character's Primary Chance with the skill (use the same skill for the Safety roll as was used to resolve the maneuver) to find the Success Chance for the Safety roll. If you succeed with the Safety roll, your character has avoided any damage to his vehicle and himself. If the roll fails, a mishap has occurred and there will be damage.

Another way a mishap can occur is if you bid lower than the Redline of your vehicle. In any Action Round that you bid lower than the Redline for your vehicle, you will have to make a Safety roll as outlined above, regardless of whether or not the maneuver was successful. Thus, even if the maneuver is successful, you will still have to make a Safety roll if you bid lower than the Redline. If the maneuver does not succeed, you will have to make two Safety rolls — the first roll for failing the maneuver and the second for exceeding the Redline. Any damage arising from two Safety rolls will be cumulative (see the Damage Accumulation Chart in Chapter 4).

To determine the damage resulting from a mishap, use the Mishap Damage Chart at the top of the next page. Cross-reference the maneuver chosen with the Ease Factor bid for that maneuver to find the damage level.

The damage indicated on the chart happens to the vehicle and is equivalent to the damage done to characters in Combat (see Chapter 4). Any characters in the vehicle suffer wound damage at one level less than the vehicle (if a vehicle suffers Medium Damage, then all characters inside suffer Light Wounds).

An obstacle should appear no more than once per chase. They are presented to help you liven up the chase, and they will give you inspiration for relating the chase to the environment.

If the Player Characters are Rookies, an obstacle in their path may end the chase for them because of their lack of skill and Hero Points. In this case, assign a higher Ease Factor for the maneuver to give them a chance. If the Player Characters are "00's," the appearance of an obstacle should thin out pursuers.

Fire Combat

GM NOTE: See the Wound Adjustment Chart on page 48 for modifiers applied when shooting at vehicles. Guns cannot be fired when vehicles are at Extreme (or beyond) range.

Mishaps

GM NOTE: All modifiers which are applied to the maneuver Ease Factor are also applied to the Safety Ease Factor

EXAMPLE: Referring to the example on page 56, Holly Goodhead now attempts a Trick maneuver to shake her pursuers. The Ease Factor bid is 3 for a final Ease Factor of 5. Assuming she fails her maneuver, she would then have to perform the Safety roll. She was attempting a Trick maneuver, and the Safety Ease Factor for a Trick maneuver is 3. The Safety Ease Factor is modified for the Aston Martin (the Performance Modifier of +2), for night (−2) and for the goggles (nullifying the −2) for a final Safety Ease Factor of 5. Assuming Holly fails her Safety roll, she must then determine the damage at the bid Ease Factor of 3, resulting in Incapacitation to the car and a Heavy Wound for her.

MISHAP DAMAGE CHART

MANEUVER	EASE FACTOR BID							
	7	6	5	4	3	2	1	½
Pursue/Flee	LD	LD	LD	MD	MD	HD	HD	ID
Force	LD	LD	MD	MD	HD	HD	ID	KL
Quick Turn	LD	LD	LD	LD	LD	MD	MD	MD
Double Back	LD	LD	MD	MD	HD	HD	ID	ID
Trick	MD	MD	HD	HD	ID	ID	KL	KL

Key: LD=Light Damage; MD=Medium Damage; HD=Heavy Damage; ID=Incapacitating Damage; KL=Kill.

DAMAGE TO VEHICLES

A vehicle suffering damage reduces its maximum and cruising speed and incurs a negative modifier. (The original Performance Modifier for the vehicle does not change.) The chart to the right indicates what fraction of the original the speeds are reduced to because of damage and also the negative modifier for each level of damage. Any damage to aircraft is increased by one level.

DAMAGE TO CHARACTERS

Any damage to a character affects him as if it were incurred by an attack in combat. If the character fails his Pain Resistance roll (versus WIL), he will not be able to take part in the bidding until he recovers. If the character is controlling a vehicle, his vehicle will incur another mishap (at an Ease Factor 7 for the Safety roll) until he recovers from the pain. This also occurs if the character is Stunned by a Trick maneuver. If the character is flying an aircraft, he does not check for a mishap every round; rather, the aircraft begins to fall. When it strikes the ground, it suffers incapacitating damage, and the characters suffer Heavy Wounds.

Damage done to a character while on foot is decreased one level. If there is a wound result, it is assumed the character has fallen or tripped in his attempt of the maneuver.

A character may attempt to follow another character discretely by tailing him. This attempt will often precede a chase. You may at any time state that your character is attempting to tail another character. Your GM will not state when he is having a Non-Player Character tail your character. If you suspect that your character is being tailed, ask the GM to perform a Perception roll for your character to detect the pursuer. If a tailing character is detected, a chase may result.

When a Player Character attempts to tail another character, he resolves the task at an Ease Factor 5, using whichever skill is appropriate to the situation. The GM will refer to the Skill Use Chart after rolling the dice in secret to tell you how much information you receive if your character's Perception roll succeeds.

Limitations: The GM will decide whether or not a tail is possible. For example, it is impossible for a character on foot to tail a helicopter.

VEHICLE DAMAGE CHART

VEHICLE DAMAGE STATUS	SPEED FRACTION	EASE FACTOR MODIFIER
Light	¾	-1
Medium	½	-2
Heavy	¼	-3

If the vehicle suffers Incapacitating Damage, it will cease running in 2D6 minutes and has a modifier of -4. A vehicle receiving a Kill result stops dead. Damage accumulates on a vehicle just as it does on a character.

GM NOTE: Aircraft that is damaged will fall to the ground. A piston/rotary aircraft will strike the ground in D6 Action Rounds and a jet will hit the ground in 2D6 Action Rounds.

Tailing

GM NOTE: A character attempting to tail another is given an Ease Factor 5 to determine his success of his task. The character being tailed receives a Sixth Sense roll (use PER if the character does not have Sixth Sense) at an Ease Factor equal to twice the Quality Rating of the tailing character's result. Any PER roll for a Player Character is done by you in private; refer to the Skill Use Chart in Chapter 3 to determine how much information to tell the player.

How to Interact with Non-Player Characters



Whenever your character encounters a Non-Player Character for the first time during a mission, the GM must determine what the NPC's "reaction" will be to your character (that is, how he feels about him). This reaction may change over time as the character and NPC interact, and if the NPC is met in later adventures or during a campaign, his reaction will continue as it was previously. If the GM already knows what the reaction will be, he simply role-plays the NPC with that kind of feeling. If he is uncertain about the NPC's reaction, however, he will perform a Charisma roll to ascertain that reaction; this is called a Reaction roll. Once the character's reaction is decided, it will be up to you to discover what the reaction is by acting out the encounter with the GM (who is playing the NPC).

The Reaction roll will give an NPC one of five attitudes towards a character: *Opposed*, *Antagonistic*, *Neutral*, *Friendly*, or *Enamored*. If the NPC is *Opposed* to the character, he will not willingly help the character in any way and will, if he is connected to an enemy organization, take hostile action against the character. An *Antagonistic* reaction also means the NPC will not aid the character willingly, but he will take action against him only if the character behaves in a suspicious manner. A *Neutral* reaction means the NPC is reserving his judgment about the character; a successful Persuasion attempt by a character will encourage the NPC to lend assistance that will not be encumbersome or endanger the NPC.

More helpful to a character is the *Friendly* reaction whereby the NPC is willing to offer help so long as he is not placed in danger. The *Enamored* reaction indicates the NPC has so much loyalty to the character he is willing to place his life in jeopardy.

If the reaction has proven favorable, your character may be able to get the NPC to aid you, to reveal vital information, and so forth. However, if a character discovers the NPC is not so inclined in his favor, he may have to resort to other measures to get what he wants.

In the movies, Bond is able to interact with the other

GM NOTE: The Reaction roll is made whenever an NPC meets a Player Character for the first time and only if the NPC's reaction has not yet been decided by you. For instance, when Felix Leiter runs into Bond, his reaction will always be *Friendly*. On the other hand, once Goldfinger knows who the intruder in his Swiss plant is, he is *Opposed* to Bond because of their previous interaction. The Reaction roll is made at an Ease Factor of 5, and modifiers can be applied based on the character's behavior. An NPC will change his reaction to a character during the course of a mission. The Reaction Chart will help you vary the reactions of the characters you play to avoid any sameness among them in their interactions with the Player Characters. It is possible to have an NPC be *Friendly* towards one Player Character and *Antagonistic* toward another.

Normally, any Major Villain or Privileged Henchman in an adventure should have his reaction already determined by you. Use the Reaction roll when you are uncertain of the NPC's reaction. If a meeting takes place between a number of NPCs and Player Characters, you may roll for the reaction of each NPC to Player Character individually or use the Player Character with the highest Charisma skill to gauge the reaction of the NPCs to the whole group of Player Characters.

REACTION CHART

DICE RESULT	NPC REACTION
Failure	Opposed
Quality Rating 4	Antagonistic
Quality Rating 3	Neutral
Quality Rating 2	Friendly
Quality Rating 1	Enamored

If the NPC is a member of an enemy organization and he recognizes the Player Character's true identity, apply a -6 Ease Factor modifier to his Reaction roll.

characters in ways that allows him to impose his will upon them. He is often able to change their feelings towards him.

EXAMPLE: In *GOLDFINGER*, Pussy Galore was definitely not on Bond's side when he first met her. In fact, they were enemies. However, through his charm, he was able to convince her that his point of view was not only possible but desirable. He used his Seduction skill on her, she fell for him, and that one act (more than any combat or other action of his) was responsible for saving Fort Knox.

Also in *GOLDFINGER*, Bond found himself strapped to a table, a laser beam about to bisect him from in-seam to necktie. He desperately attempted to Persuade Goldfinger to spare his life for any number of reasons. Goldfinger resisted these attempts, having perfectly good reasons for wanting Bond dead and feeling the items Bond enumerated were not worth his concern. Finally, Bond was able to convince Goldfinger he knew enough about Operation Grand Slam (even though he knew very little) to be kept alive for the moment.

Your character will also have the chance to reproduce similar feats during his missions. If you are quick-witted, like James, you may want to act out your encounters and, through role-play, convince your GM (much as Bond convinced Goldfinger) to agree with whatever it is being discussed. It is not absolutely necessary to say the lines with the same inflections and savoir-faire as Bond. If you are new to role playing, you will probably feel more comfortable speaking with your GM in the third person, rather than trying to act out your encounters.

As you play the game more, you will most likely fall into the spirit of acting the way your character would in the situation and speaking his lines in first person to your GM. Your developing "acting" abilities will greatly influence the GM when he gauges the reactions of the NPCs to your character. However, like most of us who do not have a professional screenwriter on hand, you will want to emulate Bond's charm but will not have the wit to do so. There are three methods through which your character can accomplish these feats — Persuasion, Seduction, and Interrogation.

Persuasion is an attempt by a character to convince, bully, cajole, or otherwise influence an NPC to believe something or to change his mind. It is also used to have an NPC give the character information, become his confidant, do him a favor, or otherwise grant some boon. It is, however, a rather mild form of interaction and is not intended to allow anything more drastic than altering the NPC's point of view and opinions. It is not an overwhelmingly powerful tool.

A Persuasion task uses a character's Charisma skill. The initial Reaction of the character will modify the Ease Factor for this task. Depending on the result of the Persuasion roll, the NPC will either turn the character down flat, agree willingly to go along with the request, or vacillate in his commitment for the moment (the NPC may later change his mind as circumstances change).

A more direct form of Persuasion is the bribe. Depending on the integrity of the NPC and the circumstances surrounding the bribe offer, there will be positive or negative modifiers applied to the Ease Factor by the GM.



GM NOTE: The way you portray your NPCs will teach the players a great deal about what role playing is. Newcomers to this kind of gaming will need special handling to make them feel comfortable the first few times they play. You may wish to interact with them in the third person ("He said he will help you" or "He seems not to like you"). Once they are more comfortable with role playing, you can begin reacting with them in the first person, saying the lines as the character would and reacting to them as the character in that situation.

The systems presented in this chapter are to be treated as guidelines, not as hard and fast rules. The mechanics of Persuasion, Seduction and Interrogation are used to gain information, and the way the information is given to the characters depends on your portrayal of the NPCs. In Interrogation, your judgment will be called into play to decide how much information is revealed and how important the information is.

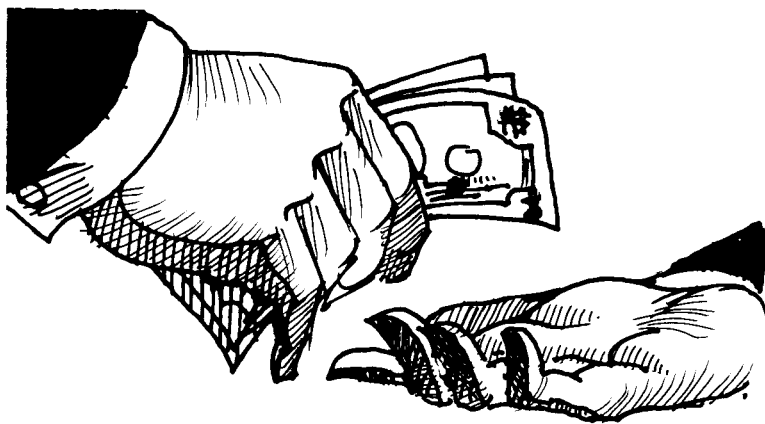
Persuasion

GM NOTE: Persuasion uses the character's Charisma skill at an Ease Factor of 5 for the task. The Ease Factor will be modified according to the NPC's Reaction roll to the character:

EASE FACTOR MODIFIER	REASON
-4	NPC is Opposed to the character
-3	NPC is Antagonistic to the character
-1	NPC is Neutral to the character
+1	NPC is Friendly to the character
+3	NPC is Enamored with the character

PERSUASION CHART

WIL OF NPC	FAILURE	QUALITY RATING			
		4	3	2	1
1-5	N	?	Y	Y	Y
6-8	N	N	?	Y	Y
9-11	N	N	?	?	Y
12-13	N	N	?	?	?
14	N	N	N	?	?
15	N	N	N	N	?



This skill is used to establish a close, romantic relationship with an NPC of the opposite sex with the intent of changing the NPC's reaction towards the character. The relationship will probably develop to include some kind of physical encounter.

A Seduction attempt proceeds through several stages, each stage becoming progressively more of a challenge for the character. These stages do *not* have to take place over any specific stretch of time; they can all occur in one evening or be strung out over weeks. The GM will keep track of the stages for the NPC and the reactions that have occurred so as to be able to evaluate the feelings of the NPC when necessary.

The stages of a Seduction attempt occur in the following order:

1. The Look (Ease Factor 10)
2. Opening Line (Ease Factor 9)
3. Witty Conversation (Ease Factor 8)
4. Beginning Intimacies (Ease Factor 5)
5. When and Where? (Ease Factor 4)

Each stage requires the seducing character to make a Seduction roll at the indicated Ease Factor. Regardless of the success of the attempt, the NPC may try to resist by making a Willpower roll at an Ease Factor equal to the Quality Rating the seducing character received at that stage. If the Willpower roll is successful, the Seduction attempt may be broken off at this point by the NPC. The character can make another try at it, beginning the Seduction sequence again at the first stage.

Seduction is used primarily by characters on NPCs. The character may also stop his attempt at any stage. If an NPC uses Seduction against a character, there is no Willpower roll made. The player has the option as to how far the attempt will go, and he may again end it at any stage. Such an attempt should be handled just by verbal interchanges between the player and the GM.



Key: N=No; the NPC turns down the character. ?=Undecided; the NPC has his choice to agree (his reaction will be checked again). Y=Yes; the NPC agrees willingly with the character.

When you obtain a "?" result on the Persuasion Chart, play the character as though he is vacillating in his decision. You will later make a new Reaction roll for the NPC to see if his feelings toward the character change for the better. The new reaction cannot be worse than his former reaction. The change in reaction by the NPC should not occur all at once but slowly over a period of time as reflected by your role-play. Make this new Reaction roll when the players are not watching; otherwise, they will know what you are doing if you make the Reaction roll right after the Persuasion roll. Play the NPC then as if he might change his mind towards helping the characters.

Seduction

GM NOTE: You will make the Willpower roll for the NPC no matter what the result of the Seduction attempt was. If the Seduction attempt failed, assume an Ease Factor of 10 for the Willpower roll. If the Willpower roll succeeds, but you feel the NPC would wish to let the Seduction continue anyway, you may elect to have the NPC pretend to have the Seduction continue. This play may be used by the NPC to lure a character to a specific location, for example. For this reason, always keep the NPC's Willpower roll hidden from the players.

The player will know the success of his Seduction attempt at each step but not the result of the NPC's Willpower roll. Once the Willpower roll is successful, the Seduction attempt can be stopped at any stage and no further rolls are needed. You may continue to keep rolling the dice to fool the player, or you can let drop a clue by having the NPC agree with the next stage in the Seduction and then not roll the dice.

Once the Seduction attempt has completely succeeded (that is, when the NPC has not allowed the attempt to be completed voluntarily), re-roll the NPC's reaction with a +5 modifier.

Modifiers added to the Ease Factor at each stage of the Seduction attempt include:

EASE FACTOR MODIFIER	REASON
-2	Attempting a Seduction on an NPC who has already successfully resisted
+2	If the NPC has a Weakness for Members of the Opposite Sex
+2	If the NPC is male and the Player Character is female
-3	If the Player Character's appearance is Plain
-1	If the Player Character's appearance is Normal
+1	If the Player Character's appearance is Attractive
+2	If the Player Character's appearance is Striking
+4	If the Player Character's appearance is Sensational

All modifiers are cumulative; you may wish to add additional modifiers based on the NPC's Reaction roll.

If your character needs to get special information from an NPC and is unable to Persuade him to part with it, your character may attempt to question him in such a manner as to extract the information against the NPC's will. Interrogation does not involve physical abuse at all, merely intense mental abuse. Hot lights, no water, lack of sleep, continual loud noises — these are the tricks interrogators use to break down their victims.

The Interrogation skill is used for these tasks. To determine the amount of information gained from an Interrogation attempt, refer to the Interrogation/Torture Chart to the right. The result of the Interrogation dice roll is cross-referenced with the NPC's Willpower to discover the modified Quality Rating. The GM refers to the Skill Use Chart in Chapter 3 to find the percentage of information that is revealed.

Each Interrogation attempt is resolved separately, though a number of consecutive attempts may be tried. With each consecutive attempt, there is a positive modifier applied. If the victim becomes exhausted (see Chapter 2), his ability to resist deteriorates, resulting in the interrogator gaining a positive modifier. However, if there is only one interrogator and he becomes exhausted, he suffers a negative modifier due to exhaustion.

If the victim falls asleep, a new series of Interrogation attempts can be started once he wakes up, with the modifiers being applied as though it were the first attempt.

Torture is used by NPCs against Player Characters to gain information, and includes the use of extreme physical abuse. Player Characters are trained to will themselves into unconsciousness rather than succumb to the pain and thereby reveal information. Any time Torture is attempted against a member of any intelligence gathering agency, the character may attempt to fall unconscious before any Torture effects are applied.

The GM rolls the dice to resolve the Torture attempt, but he keeps the result hidden from the character undergoing Torture. The character then attempts to become unconscious by an Ease Factor 4 Willpower roll. If the result is a Quality Rating 3 or better, he becomes unconscious; the Torture attempt result is ignored, but the time for the task elapses. The character may then be revived and another Torture attempt begun. A character may try to become unconscious a number of times equal to his Willpower rating divided by three (fractions are rounded up). After that, the character may still attempt to fall unconscious, but he inflicts a Medium Wound upon himself every time he does, in addition to the normal damage the Torture inflicts.

PHYSICAL EFFECTS OF TORTURE

Wounds: Whenever a Torture attempt results in a failure or a Quality Rating 4, the character being tortured incurs a Medium Wound from the physical abuse. This result is ignored if the character succeeds in falling unconscious first.

Scars: Any time Torture is attempted, the character will suffer a scar if the torturer wishes. The NPC also chooses where the scar will be placed on the character's body.

Interrogation

INTERROGATION/ TORTURE CHART

WIL OF NPC	FAILURE	QUALITY RATING			
		4	3	2	1
1-5	3	2	2	1	1
6-8	4	3	2	2	1
9-11	F	4	3	2	2
12-13	F	F	F	4	3
14	F	F	F	4	3
15	F	F	F	F	3

Cross-reference the result of the Interrogation or Torture attempt with the victim's Willpower to find the final Quality Rating. An "F" indicates failure. Use the Skill Use Chart in Chapter 3 to determine the amount of information the victim reveals.

Ease Factor modifiers for Interrogation are:

EASE FACTOR MODIFIER	REASON
+2	Victim is exhausted
+1	For each Interrogation attempt after the first
-2	Interrogator is exhausted

Torture

Ease Factor modifiers for Torture are:

EASE FACTOR MODIFIER	REASON
+1	Victim has a Light Wound
-1	Victim has a Medium Wound
-3	Victim has a Heavy Wound

GM NOTE: Since Player Characters will most likely be the only ones undergoing Torture, you will have to decide how much information they reveal.



Gambling and Casino Life



This chapter is designed to allow your characters to have the same amount of skill and luck when gambling as James Bond does. The games listed below can be played without the props (cards, chips or wheels) of the real games. The games are abstracted and use the same resolution system as the rest of the *James Bond 007* Game — that is, by using Ease Factors and Quality Ratings.

Each of the casino games simulated below has its own separate chart and method of resolution, and the GM is expected to have a good working knowledge of the actual game in addition to the rules of the role playing version.

All the card games are played using a two-step procedure. A first roll is made, using the character's Gambling skill at an Ease Factor of 5; the result of this roll simulates the deal. The player then has the option to roll a second time (simulating the draw, an extra card, and so on), which may or may not improve the hand. This second roll simulates all the back-and-forth game playing that takes place after the deal. Betting is done as it is in the real game — either before the deal, after it, and/or after the second roll, as appropriate. All the dice rolling is done in secret (the GM rolls the dice for the NPCs), so the betting is done without foreknowledge of the other players' hands (that is, the respective Quality Ratings). Note that a Quality Rating 4 *always* beats a failure result.

The final combined Quality Rating is used to determine who wins; the character with the higher Quality Rating is the winner. If the two Quality Ratings tie, the tie is resolved in the following order of precedence: character with the higher Gambling Skill Level; then the character with the higher Fame Point total; then, finally, the character with the higher Perception. Note that in blackjack a tie can be resolved as a "push" (depending on the house rules of the casino), with neither side winning and the bets staying on the table.

Card Games

GM NOTE: The second dice roll is also done at an Ease Factor of 5. The only instance where a modifier would be applied to these rolls would be for the environment (smoke, noise and the like) which might distract the character's attention.

GM NOTE: If an NPC is playing against a Player Character, you will roll for the NPC. The rolls are made in secret. If there is another player present, he should referee the rolls. If you are playing a one-man mission, you will have to roll and referee; it is recommended that you do not use cheating in this case. If two Player Characters are playing against each other, they will each roll the dice in secret and you will act as referee.

GM NOTE: Only a player actively participating in a game can use Hero Points to alter the Quality Ratings. A player placing a side bet may not use a Hero Point nor loan a point to another player. Hero Points cannot be used with roulette. In poker, a Hero Point can change a Quality Rating 1 to a 1 +.

CHEMIN DE FER

Refer to the table below. The first result of the dice roll equals the two dealt cards. If the character wishes to add another card, the player rolls again, cross-referencing the new dice result with the first to obtain the final Quality Rating.

SECOND DICE RESULT	FIRST DICE RESULT				
	F	4	3	2	1
F	F	F	F	F	na
4	F	4	F	4	na
3	4	3	4	3	na
2	3	3	3	2	na
1	2	2	2	2	na

Key: F=Failure. na=Natural; If the first roll is a Quality Rating 1, your character has a natural 8 or 9 and wins, unless your opponent also has a Quality Rating 1 (resolve the tie according to the tie-breaking procedure above; if your opponent wins, he has gotten a better natural — a 9 to your 8). If you receive a Quality Rating 1, you cannot draw (roll the dice) again.

EXAMPLE: The player rolls a Quality Rating of 4 for the deal and the GM rolls a Quality Rating of 3. Neither knows what the other has rolled. The player draws (rolls again) and gets a Quality Rating of 2, which results in a final Quality Rating of 3. The GM stands on his Quality Rating 3. The dice results are revealed, resulting in a tie. The character's Skill Level at Gambling is 6, while the NPC's is 4. The character wins this hand.

BACCARAT

The first dice result gives the Quality Rating for the first two cards. If that Quality Rating is 5 or 4, the character *must* draw a third card (roll again). If the Quality Rating is 3, the character *has* his choice of drawing again. If the Quality Rating is 2, the character *must* stand. If the Quality Rating is 1, the character *automatically* wins. These choices (or lack thereof) are dictated by the rules for the actual game.

SECOND DICE RESULT	FIRST DICE RESULT				
	F	4	3	2	1
F	F	F	F	st	na
4	F	F	F	st	na
3	4	4	3	st	na
2	4	3	2	st	na
1	1	1	1	st	na

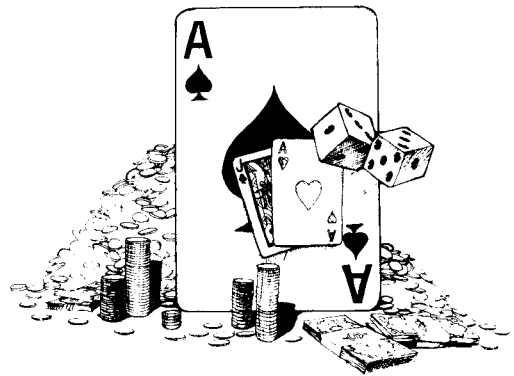
Key: F=Failure. st=Stand; the character must stand with his Quality Rating 2. na=Natural; the character wins unless the other character's first draw is also a Quality Rating 1, in which case the tie-breaking procedure outlined above is used to resolve the hand.

BLACKJACK

The first Quality Rating is used to determine the first two cards. If the player wishes, he may then add more cards (roll again). Since there will often be a number of players going against the dealer, there may be a number of winners and losers each hand.

SECOND DICE RESULT	FIRST DICE RESULT				
	F	4	3	2	1
F	F	F	F	F	st
4	F	4	4	3	st
3	4	4	3	2	st
2	3	3	2	2	st
1	2	2	2	1	st

GM NOTE: The results of a real game of chemin de fer would have these equivalents: for a failure, the cards would have a value of 0; for a Quality Rating 4, they would have a value of 1, 2 or 3; for Quality Rating 3, a value of 4, 5 or 6; for a Quality Rating 2, a value of 7 or a three-card 8 or 9; and for a Quality Rating 1, a natural 8 or 9.



GM NOTE: The results of a real game of baccarat would have these equivalents: for a failure, the cards would have a value of 0 or 1; for a Quality Rating 4, the value would be a 2, 3 or 4; for a Quality Rating 3, a value of 5; for a Quality Rating 2, a value of 6 or 7; and for a Quality Rating 1, a value of 8 or 9.

GM NOTE: The results for a real game of blackjack would be these equivalents: for a failure, the hand would be a bust; for a Quality Rating 4, the cards would have a value of 13, 14 or 15; for a Quality Rating 3, a value of 16 or 17; for a Quality Rating 2, a value of 18, 19, 20 or a three-card 21; for a Quality Rating 1, a Blackjack.

Key: st=Stand; the character stands and will win unless the dealer also has a Quality Rating 1. In that case, the tie is resolved either as a "push" or by the tie-breaking procedure.

POKER

The first dice result determines the quality of the hand. If the character wishes to draw, the second roll is made.

SECOND DICE RESULT	FIRST DICE RESULT				
	F	4	3	2	1
F	F	F	4	3	2
4	F	4	3	2	2
3	4	3	3	2	1
2	4	3	2	2	1
1	3	2	1	1	1+

Note: A "1+" beats a 1.

The play of this game is simulated with one D100 roll per spin of the wheel. Each player chooses one of the listed bets for the spin. There is a Winning Chance listed with each bet; each character's Skill Level is added to the Winning Chance for his bet, and the GM rolls a D100. If the result is less than or equal to a character's Winning Chance, the character wins and is paid off at the listed odds. The odds listed below are for tables with a single-zero (0). For tables with a double-zero (00), decrease the Winning Chance by one.

BET	WINNING CHANCE	ODDS
Straight Up	03	35 to 1
Split Bet	05	17 to 1
Three Number Bet	08	11 to 1
Corner Bet	11	8 to 1
Five Number Bet	14	6 to 1
Six Number Bet	16	5 to 1
1st, 2nd, 3rd Dozen	32	2 to 1
1st, 2nd, 3rd Column	32	2 to 1
Red or Black	49	1 to 1
Even or Odd	49	1 to 1
1-18 or 19-20	49	1 to 1

CHEATING

The first meeting between a Player Character and a Major Villain may often be over a friendly game of chance. Since most of Bond's enemies have, at best, a polite disdain for ordinary morals, they usually feel no qualms about cheating (depending on the character, they may cheat only when losing or they may cheat as a matter of habit). It may become necessary for a Player Character to stoop to the level of his adversary, especially if the stakes of the game are very high.

A Player Character may never cheat, unless he has detected another NPC cheating. The GM will tell you if he will have his NPCs cheat during a campaign. If you think your character's opponent is cheating, you can request a Perception roll to determine whether or not the opponent is cheating. You may ask for this roll after each hand of cards or roll of the roulette wheel. If you are successful, you may confront him with it or cheat back. To cheat, you lie about the Quality Rating of your rolls.

GM NOTE: The results of a real poker game (5 card draw or stud) would be these equivalents: for a failure, the hand would rely on the high card; for a Quality Rating 4, the hand would have a pair, two pair or three of a kind; for a Quality Rating 3, either a straight or a flush; for a Quality Rating 2, either a full house or four of a kind; for a Quality Rating 1, a straight flush; and for a Quality Rating 1+, a royal flush.

Roulette

GM NOTE: Roulette is a game that does not often appear in Bond's world; he disdains it because of the lack of skill involved. However, while Major Villains will probably shun it for the same reasons (never mind the fact that it is harder to cheat at roulette), Beautiful Foils, Civilians, Guards, Soldiers and Technicians may often be found at the roulette table.

GM NOTE: If your NPCs are going to cheat at gambling, tell the players this fact. This should be the only time in play you lie about a Quality Rating result and only when there is another player available to referee. Once players are aware the NPCs are cheating, they may request a PER roll after every round of rolls. Use the guidelines on the Skill Use Chart (Chapter 3) to determine how much information the character receives. The Ease Factor for the PER roll is based on the NPC's Gambling skill.

CHEATING CHART

NPC's GAMBLING SKILL LEVEL	EASE FACTOR OF PER ROLL
1-3	5
4-6	4
7-9	3
10-12	2
13-15	1

If the PER roll is a failure, the NPC has detected the attempt and will take any action you deem appropriate. This system works in the reverse if the NPC discovers the characters are also cheating; use the character's Gambling Skill Level to determine the Ease Factor of the Perception roll.

Casino Gambling Life

Casinos play an important part in the Bond mythos. It is often the place where characters first encounter Major Villains and test their mettle, where contacts are made, or where they go to relax and have a good time.

Casino games are basically the same the world over with some variations. This chapter covers the most popular games. Games in which the characters become involved can be resolved using the rules in this chapter.

Baccarat and chemin de fer are played around the world according to the rules found in Hoyle. The two games that vary most are roulette and blackjack. The house percentage in roulette tips further in the house's favor in casinos that offer a double-zero (00) on the wheel. Usually, European casinos have only the single-zero (0), while American casinos offer both. Blackjack changes according to local laws or the casino's dealing rules.

Listed below are some details about gambling in various locations around the world. In addition to a description about the gambling in each locale, there is also included variations in games and the betting.



LONDON

Gambling was outlawed in England for more than a century before casinos became legalized in 1960. More than 2,500 clubs sprang up within a few years and abuses were rampant. In 1970, reform laws were enacted and the games have been honest ever since.

Casinos in London — the most famous being Crockfords Club, 16 Carlton House Terrace, London SW1 — are really privately owned clubs. Because of this limitation, the gambler must be a member before he is allowed to play. Joining is usually a simple matter of registering and paying a small registration fee of between 4 and 10 pounds, but this registration is for life. There is a government-imposed waiting period of 48 hours between registering and actual playing. Guests of members may begin without registering or paying the fee, but the member is responsible for the guest's actions.

The Casinos open at 2 P.M. and close at 4 A.M., and proper attire of jacket and tie are required, with evening wear (dinner jackets for men and gowns for women) mandatory at the more expensive clubs.

By law, alcoholic beverages are not allowed in any of the game rooms, nor are they served on any floor that has gaming. The bars close at midnight. Orders for non-alcoholic drinks may be made by characters to waiters in each of the gaming rooms.

The atmosphere of the London club is subdued, quiet, and dignified. Loud gamblers and complainers are not tol-

erated. People come out for an evening's fun and frivolity or to do some serious gambling. Those out for an evening of fun are especially open to approaches from strangers and perhaps a bit of unsolicited, friendly advice. Serious gamblers (usually found frequenting the baccarat or chemin de fer tables) do not appreciate any distraction, and spectators of such games are kept behind velvet ropes and are respectfully quiet. Even around the craps table (which is traditionally one of the loudest areas of a casino), the London gambler manages to maintain his air of dignity and good taste.

The clubs are usually located in renovated town houses with very little offered in the way of parking facilities. Some patrons have to find spaces on the street for their vehicles while others usually arrive in chauffeured limos or by cab.

Game Variations: London clubs do not have the "00" on the roulette wheel. In blackjack, a spectator may bet on a gambler's blackjack hand (the seated gambler makes the decision whether to stand or draw). Also, the blackjack dealer does not give himself a hole card until the gamblers have all played out their hands.

Betting: The minimum table bet in London is 2 pounds at the middle-class casinos, with a 5 pound minimum at the more exclusive clubs. Members may establish personal lines of credit or have checks cashed, depending upon their record with the club or their income.

THE CONTINENT

The house rules have subtle variations from country to country (even from casino to casino). In general, the gambler will have to be dressed in a jacket and tie or evening wear and will have to present his passport in order to register. Once registered, the casino will have the gambler's record forever. There is an admission fee which must be paid each time the gambler wishes to enter the establishment (usually about 2 or 3 pounds).

Most casinos will be attached or related to some hotel as they are prime tourist attractions. Admission charges may be eliminated for hotel guests.

Game Variations: The good news for gamblers is that roulette does not have the "00." In France, however, there is bad news. In casinos everywhere but France, each roulette gambler receives a different colored set of chips to distinguish his bets from the rest of the table's. In France the chips are all the same color. This practice often leads to shouting matches as to whose bet won. The croupier is the final arbiter of these arguments.

Betting: The same as London.

MONTE CARLO

Located in Monaco (a country that takes up less area than New York City's famous Central Park), Monte Carlo is a 30 minute drive from Nice airport or a six minute helicopter trip. Monte Carlo is considered the Mecca of gambling aficionados. The wealthy and the famous can often be found patronizing the hotels and casinos.

The most famous casino is the Casino de Monte Carlo, probably the best-known gambling establishment in the world. The magnificent building housing the casino also has a marvelous opera house, art gallery, and supper nightclub. The building is located between the equally famous Cafe de Paris to its right and the Hotel de Paris on its left.

The Casino de Monte Carlo operates from 10 A.M. until 2 A.M., and proper attire is required only after dark. The casino is operated by the Societe des Bains de Mer (the Society of Sea Bathers). They took over operation of the casino around 1863 and have managed to maintain the high stan-

dard of excellence for which the casino and Monte Carlo are noted.

The casino has two major gaming rooms. The American Room features blackjack, craps, roulette, and baccara (the *t* is dropped here), but played with the American variations and the American table layouts. The European Room offers these same games with a Continental flavor. Snacks featuring the respective cuisines are made available to all gamblers.

While Monte Carlo is still a favorite haunt of royalty and the wealthy, tourists are not likely to rub elbows with celebrities in the main gaming rooms. Games with high level stakes are usually executed in private rooms, and it is more likely that celebrities will be found here.

Game Variations: All variations are offered.

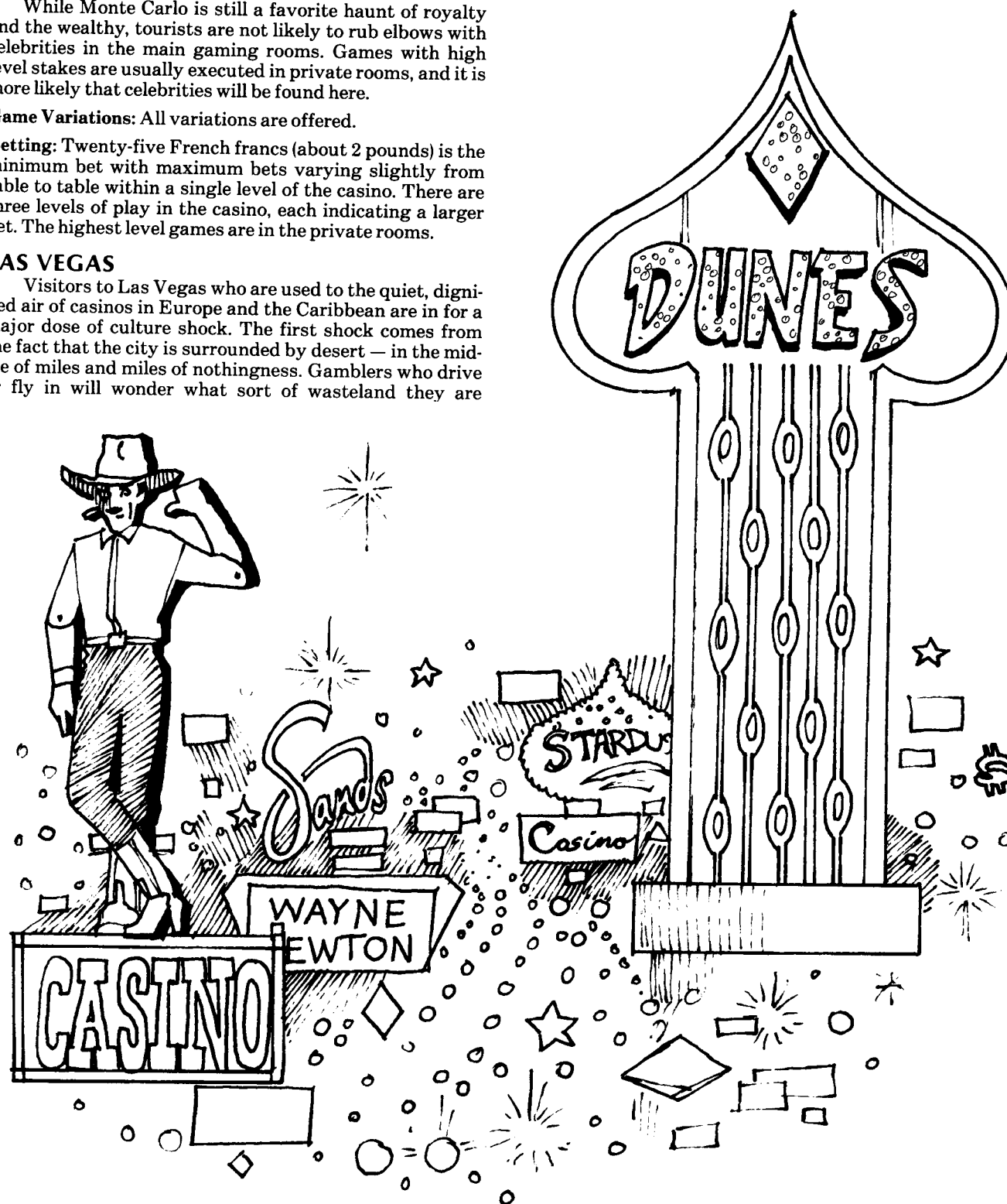
Betting: Twenty-five French francs (about 2 pounds) is the minimum bet with maximum bets varying slightly from table to table within a single level of the casino. There are three levels of play in the casino, each indicating a larger bet. The highest level games are in the private rooms.

LAS VEGAS

Visitors to Las Vegas who are used to the quiet, dignified air of casinos in Europe and the Caribbean are in for a major dose of culture shock. The first shock comes from the fact that the city is surrounded by desert — in the middle of miles and miles of nothingness. Gamblers who drive or fly in will wonder what sort of wasteland they are

heading for. When the city suddenly blazes forth with its glittering neon signs, the effect is overwhelming.

There are 18 mammoth hotel/casinos in Las Vegas, the largest grouping in the world, and they run 24 hours a day. Each is decorated on the outside with neon lights, flashing signs, and brilliant marquees — all designed to enthrall the tourists into spending their money in that particular casino.



These fancy casinos are centrally located in what is called The Strip, and they are squeezed in one next to another. Here may be found the Golden Nugget, the Desert Inn, Alladin's, Circus Circus, and others. Each casino has an adjoining hotel for guests, and each hotel/casino boasts ample parking, a swimming pool, and a flashy revue with major celebrities as headliners.

Beyond the casinos are the gaming tables where gamblers can play blackjack, roulette, craps, or wheels of fortune. There are rooms set aside for baccarat, which has not caught on in the United States (there are only three tables per casino).

Casinos give the paranoid feeling that everyone in Vegas is watching everyone else. There are hidden cameras and two-way mirrors, and uniformed guards are present at all entrances and exits and walking the casino floor.

Game Variations: Roulette has the "00." In blackjack the dealer does not give himself the hole card until all player hands are finished.

Betting: Before 5 P.M., there are tables with minimum bets from \$1.00. Afterward, the minimum bets go up and there are only a few \$3.00 tables.

PUERTO RICO

Casinos in Puerto Rico are "operated under the highest standards of luxury and integrity as exacted by the law." These laws are enacted and enforced by a quasi-governmental agency known as the Fomento Tourism Company. The law requires casinos to operate from 8 P.M. to 4 A.M., and all male patrons must wear a jacket and tie at all casinos. Casinos are not considered to be public rooms and the management can refuse to admit anyone.

Rules for each game must be prominently displayed on a nearby wall. Alcoholic beverages are not served in the gaming rooms, but attendants will take orders for sandwiches and any soft drink or coffee.

Puerto Rico boasts more than a dozen casinos in and around San Juan. Ten of them are in the Condado area and all are within walking distance of one another. The furthest distance between these casinos is about a mile between the Caribe Hilton on the grounds of Fort San Geronimo and the Dupont Plaza Hotel at 1309 Ashford Avenue. Other popular casinos are the Americana, the Dorado del Mar, the Dorado Beach Motel, and El Conquistador.

The other two casinos are in the Isla Verde area near the International Airport. El San Juan and the Palace are both on Route 187 but are not within walking distance of each other, much less the casinos in town.

All casinos are attached to hotels that have approximately 400 rooms each. While the casinos vary in size and splendor, the games by regulation are all the same. In all the casinos the gambler can play craps, blackjack, and roulette. Slot machines have been introduced recently.

Game Variations: Blackjack is dealt face up from a shoe. The dealer does not give himself a hole card until all the gamblers have completed their hands. For this reason, players who get blackjacks are not paid off until the dealer gets his card. Roulette is played with the "00."

Betting: Each casino must adhere to the one dollar minimum set by law. However, the casinos have no rules governing how many one-dollar tables they must have. So, only one such table is provided at each casino, and gamblers may use it if they wish to wait for hours in line for their chance. Otherwise, they must go to the five-dollar tables. No matter how many people are waiting, the casino will not open another one-dollar table. The government-imposed maximum bet limit of \$200 has been raised to \$1000 at the craps tables and at the \$25 blackjack tables.

THE BAHAMAS

There are three major casinos in the Bahama Island chain. These establishments are strictly for the tourists as the natives are prohibited by law from patronizing them.

The newest is the Playboy Casino in the Cable Beach area of Nassau on New Providence Island. The games played here are similar in procedure and variations to the games played in London casinos. It offers blackjack, craps, roulette, baccarat, and slots.

The Paradise Island Casino is located on Paradise Island just north of Nassau and connected to it by a bridge. This casino is the place to go for an evening's entertainment since it is next door to Le Caberet nightclub where patrons may enjoy a Las Vegas style review. The casino offers the same games as the Playboy.

On Grand Bahama Island in the city of Freeport is the world famous El Casino, the largest casino in the Western hemisphere. It is decorated in a Moroccan motif and seems to be the central hub of activity on the island. El Casino offers all games except baccarat.

All casinos in Nassau offer gaming on a 24-hour basis.

Game Variations: The Playboy Casino offers all games according to the London game variations. El Casino, however, has a "00" in roulette.

Betting: The minimum bet is \$1 Bahamian (about one-quarter pound).

Fame



As your character grows in ability, so too will he grow in fame. Fame measures a character's "visibility" with enemy organizations and indicates how much information an enemy has about him — his habits, build, and abilities, as well as an accurate physical description. On the one hand, it is possible to be the best known villain in the world but still have a low overall fame factor if no one recognizes him (for example, Scaramanga in *The Man With the Golden Gun*). On the other hand, it is possible to be a rookie with M.I.6 and build one's fame factor precipitously (by having one's picture appear in the newspapers for accidentally killing an innocent bystander, for instance).

This level of fame (measured in Fame Points, described below) affects the ability of any NPC who meets your character to recognize him for who and what he is. Since NPCs also have Fame Points, they may be readily recognized by your character as well. Whenever your character meets an NPC whom you think might be important, you may request a Fame roll by the GM. He will perform the roll in secret for your character and role-play the results.

When you first create your character, he starts with an initial number of Fame Points based on his weight, height, appearance, rank, and the optional use of Fields of Experience (see Chapter 2, Creating a Character). After you play the character for a while, you will have him gain additional Fame Points for such actions as killing an enemy, gaining a scar, attaining the "00" rank, and successfully completing an assignment. Your GM will tell you when your character has undertaken an action which gained him Fame Points. You should keep the Fame Point total on your Character Record up to date.

Your GM will create Fame Point totals for all important NPCs. The number of Fame Points for NPCs is kept secret from players.

GM NOTE: This "recognition" does not apply in situations where the NPCs or Player Characters have such items as accurate photographs to refer to. Nor does it apply if the character in question has been encountered previously and in the intervening time has not altered his appearance. In these situations, it is assumed the recognition is easy. It is up to you to decide when a Fame roll is called for by NPCs.

How Fame Points Are Used in Play

GM NOTE: The Fame Chart is used whenever a member of an enemy organization (TAROT, SMERSH, etc.), Major Villain or Privileged Henchman (see Chapter 13) encounters a character for the first time on a mission, or vice versa. The character attempting the recognition tries to make an Ease Factor 5 Perception roll.

Whenever a Fame roll is made, the GM performs it in secret. If he is checking for an NPC's recognition of a Player Character, he plays out the result. When the roll is for a character trying to recognize an NPC, the GM will muddy the situation for anything but certain recognition. You must ask for the Fame roll; it is never performed by the GM automatically when your character meets an NPC.

Your character can temporarily reduce his chance of being recognized by successful disguise. Your character can reduce his Fame Point total by expending Experience Points (see Chapter 10); M.I.6 and your character are, in effect, feeding false information into the underworld grapevine.

It may happen that your character has such a high Fame Point total, he will be recognized by almost everyone he meets. At this point, your character may have to retire from the field and accept a desk job at M.I.6. You may then create a new character. It is also possible to fake the character's death, which temporarily reduces his Fame Point total; once he is recognized by a member of an enemy organization, however, these points are restored.



FAME CHART

NUMBER OF FAME POINTS	QUALITY RATING			
	4	3	2	1
Less than 50	N	N	N	?
51-100	N	?	?	Y
101-150	?	?	Y	Y
151 or more	?	Y	Y	Y

Key: N = No; the character attempting the recognition does not succeed. ? = Maybe; the character attempting the recognition thinks he recognizes the other character, who may then attempt to Persuade the first character that he is mistaken. Y = Yes; the character does recognize the other character.

The following Ease Factor modifiers are applied at the time of the meeting:

EASE FACTOR MODIFIER	REASON
+2	For a Disguise attempt that fails
-1	For a Disguise Quality Rating of 3
-3	For a Disguise Quality Rating of 2
-5	For a Disguise Quality Rating of 1

If the Fame roll fails, the character is not recognized. Only one attempt may be made for each character. If a group of characters is attempting to recognize another character, use the character in the group with the highest Perception value to resolve the attempt.

The NPC creation rules in Chapter 13 will help you to determine how Fame Points are assigned to NPCs. For Player Characters, Fame Points are gained for the following reasons:

FAME POINTS	REASON
15	For each Major Villain the character kills
10	For each Privileged Henchman the character kills
5	For each person the character kills intentionally
3	For each mission the character completes (whether it is successful or unsuccessful)
20	For becoming a "00"
20	For each distinctive visible scar

You may add to this list as you see fit.

The Fame Point "award" for killing someone is intended as a deterrent against the pointless killing of insignificant NPCs by characters. You should carefully weigh the character's (or *player's*) intent before allotting these points. If your particular campaign is blessed with little wanton bloodletting, this award may be lessened or eliminated altogether.

The fake death of a Player Character removes 75 Fame Points until he is recognized. To remove one Fame Point, a character must spend 100 Experience Points.

Hero Points



Often James Bond is able to do the downright impossible; no amount of adulatory justification by his fans can explain how he pulls off the things he does. Whether it be his riding a horse to grab hold of a plane's tail and then having combat in midair (as in *Octopussy*) or having an electric heater at hand to throw into a bathtub and electrocute a potential assassin (as in *Goldfinger*), Bond always manages to escape unscathed. In the game, this super-normal ability is accomplished by characters expending their Hero Points.

By using a Hero Point, you can improve the result of any one dice roll by one Quality Rating. For instance, if your roll for a task results in a failure, you can change it to a Quality Rating 4 by spending one Hero Point. By spending more points, you can improve the Quality Rating by one for every point you spend. Thus, you can change a failure to a Quality Rating 1 by spending four Hero Points.

You can also spend Hero Points to change the Quality Rating of a dice roll performed by the GM for any task directed against your character. For example, if a guard fires his rifle at your character and gets a Quality Rating of 3 (causing a Heavy Wound), you can change the result to a failure (a miss) by using 2 Hero Points.

The choice of using Hero Points must be made immediately after determining the result of the dice roll. You can use any number of points at any one time, and you can use them over any series of dice rolls. Your character does not have to be conscious to spend Hero Points. The use of Hero Points does not take up any game time (Action Rounds).

If the GM is rolling the dice to resolve any hidden task (whether for your character or for an NPC), your Hero Points can be used to improve that result as well. Since the results of many hidden die rolls will not be known to the players until the GM role-plays them, this use of Hero Points can be chancy for the result may be a Quality Rating 1 (in which case the Hero Point has no effect and is lost). You must tell

Hero Points in Play

GM NOTE: The rate at which you award Hero Points will affect the tenor of your campaign. If the characters never have more than 4 or 5 to spend at any one time, they will not be able to pull off such miraculous feats as running across an open compound while being fired at by 20 guards and coming out of the experience unscathed. If they always seem to have 10 or 12 ready at any one time, they will be able to pull off some amazing feats with regularity.

The method of awarding Hero Points as described below is admittedly rather conservative. You may change it to increase the number of Hero Points awarded as you see fit. The number of points generated by this method is the minimum needed to give the game the proper James Bond flavor.

Each time a character rolls a Quality Rating 1 result — except for Hand-to-Hand and Fire Combat — he should be awarded 1 Hero Point. As a character becomes more skilled, he will generate more Quality Ratings of 1 and, as a result, will earn more Hero Points. This is to be expected.

You can generate more points for characters by including Quality Rating 1 results for combat tasks. You may also award points for accomplishments that do not rely on dice rolls, such as successfully completing a mission or coming up with an ingenious escape from a trap.

the GM that you wish to use a Hero Point to improve the result of the next hidden dice roll and indicate what you want changed (a better Perception or Seduction result or whatever) before he makes his next roll. Once you have decided to spend a Hero Point, you cannot change your mind.

As you spend your character's Hero Points, keep track of the amount available on the Character Record. The GM will inform you as to when your character receives a Hero Point; a Hero Point is given for any Quality Rating 1 result for any non-combat task, and there may be other points awarded as your GM sees fit.

A newly created character does not have any Hero Points. As the character continues through missions, the number of Hero Points he will receive increases as his rank increases (he will have a higher Primary Chance for each task as his skills and characteristics grow). A typical Rookie rank character will usually begin a mission with 3 Hero Points, an Agent character will have 8 points, and a "00" character will have 12.

If your GM agrees, you can spend Hero Points to affect the environment in your character's favor. James Bond always seemed to have at hand the things he needs, and Hero Points may be used to have your character discover something useful in an emergency. Changes in the environment must be within reason; you cannot, for example, use Hero Points to change a snowstorm into balmy weather.

As a general rule of thumb, the more fantastic the action you want your character to perform, the more Hero Points you will have to use. The GM is the final arbiter on how many Hero Points must be spent at any time and on the changes that may be effected by Hero Points.

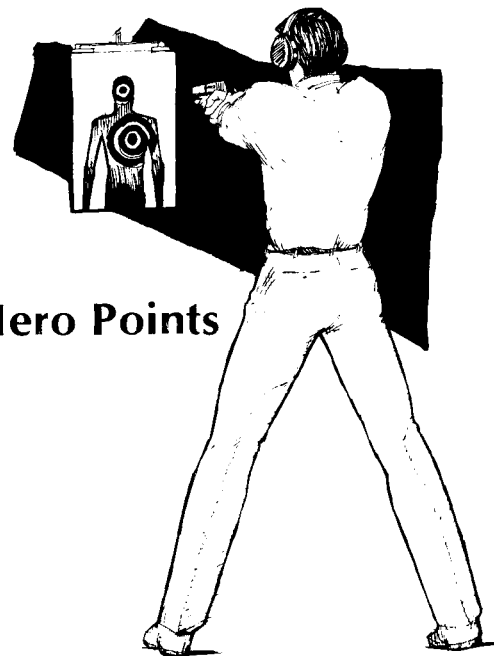
EXAMPLE: In *THE MAN WITH THE GOLDEN GUN*, when Bond is in a small river boat he seeks to escape the kung-fu fighters, he seemingly runs out of fuel (in game terms, the player rolled a 100 for his Pursue/Flee maneuver). A small boy jumps in his boat, trying to sell him a souvenir elephant, and just happens to be able to open the fuel spigot, allowing Bond to escape. In a similar situation in play, the player would use Hero Points to have the 100 result (a failure) changed to a Quality Rating 4 and thus continue his character's escape.

Some Non-Player Characters will be given Survival Points. These points are used in a defensive way, never an offensive way. They are used to change the result of any dice result made against them. Survival Points are used in the same way as Hero Points, and several Survival Points may be used at the same time.

EXAMPLE: In a fight with Oddjob, Bond, who has a Hand-to-Hand Combat Damage Class of B, uses one Hero Point to change a Quality rating 2 result (Light Wound) to a Quality Rating 1 result (Medium Wound). Oddjob then uses a Survival Point to negate the Hero Point, reverting the damage to a Light Wound (which he is able to shrug off because of his Strength).

In the next Action Round, Bond uses a Hero Point to find one of Goldfinger's gold bars near at hand and thus improve his Damage Class by one class. He attacks with the bar and obtains a Quality Rating 2 result (Medium Wound). Oddjob uses his last Survival Point to raise the Quality Rating 2 to 3, and again shrugs off the wound. In the third Action Round, Bond receives a Quality Rating 4 (Stun) against Oddjob, but he has only one Hero Point left which is not enough to change the result to the Quality Rating 2 he would need to cause a Medium Wound on Oddjob. He does not use his last Hero Point this round.

A player may also be penalized for performing useless tasks to generate Hero Points (for example, trying a Seduction attempt with every female in a gambling establishment). In such a case, you can deny the player any Hero Points.



Hero Points

GM NOTE: In this instance, you might tell the player he must use three Hero Points. You will determine how many Hero Points must be used to accomplish what the player has in mind.

NPC Survival Points

GM NOTE: NPCs use their Survival Points to alter the Quality Ratings of any tasks directed at them, never to alter the Quality Rating of any dice roll for them. You must decide when Survival Points will be used. They are included to prevent the Player Characters from ganging up on your Major Villain or Privileged Henchmen and quickly blowing them to kingdom come. The NPC creation system (Chapter 13) details how many Survival Points to give to each type of NPC.

Experience and Character Growth



As you play the *James Bond 007* Game, your characters will be able to increase the number of skills they know, raise the levels of the skills they already have, and enhance their characteristic values. These increases come by using Experience Points, which are awarded to your character by the GM. You may also have your character use Experience Points to remove the Fame Points he may have gained.

Experience Points are awarded at the end of each game session. Each character starts with a base award of 500 Experience Points. The GM will modify the awarded points for how well you played the character, the character's rank, and whether or not the mission your character was assigned was a success or failure.

A successful mission is one in which M's instructions to the characters were carried out in both letter and spirit. The significant word is *spirit* because there are factors M will not know when he sends the characters on the mission. There is frequently some more diabolical plot going on, which, if M were aware of it, he would also want stopped.

EXAMPLE: In *GOLDFINGER*, Bond is assigned to discover how Goldfinger is smuggling gold. When Bond stumbles upon Operation Grand Slam, his mission changes. If M had known what Goldfinger's ultimate plan was, he would certainly have included Goldfinger's defeat in his instructions to Bond.

A failed mission is one in which the Major Villain succeeds with his plans, and some dire results are at hand. There may be a last minute appearance by James Bond to keep the world from going up in flames (see Chapter 16). Needless to say, M will not be amused with the characters. Characters will be penalized for failed missions.

An incomplete mission is one which has not been completely resolved and which may be completed in another game session. Players are still awarded Experience Points at the end of each game session.

Your GM will also modify the Experience Point total for how closely you stick to the spirit of the James Bond mythos. This modification is meant to keep your characters

GM NOTE: The base Experience Point award for each character is 500. Multiply the base award by the factors listed on the chart below that apply to each award. Agents do not have their award modified because of rank.

REASON	AWARD MODIFIER
Character's rank is Rookie	$\times \frac{1}{4}$
Character's rank is "00"	$\times 2$
Player role-played well	up to $\times 1\frac{1}{2}$
Player role-played poorly	down to $\times \frac{1}{2}$

EXAMPLE: Two Rookies and an Agent are played in a session. The basic award is 500 Experience Points each. The Rookies' award is multiplied by $\frac{1}{4}$ to give individual awards of 375. The Agent's award of 500 is not adjusted.

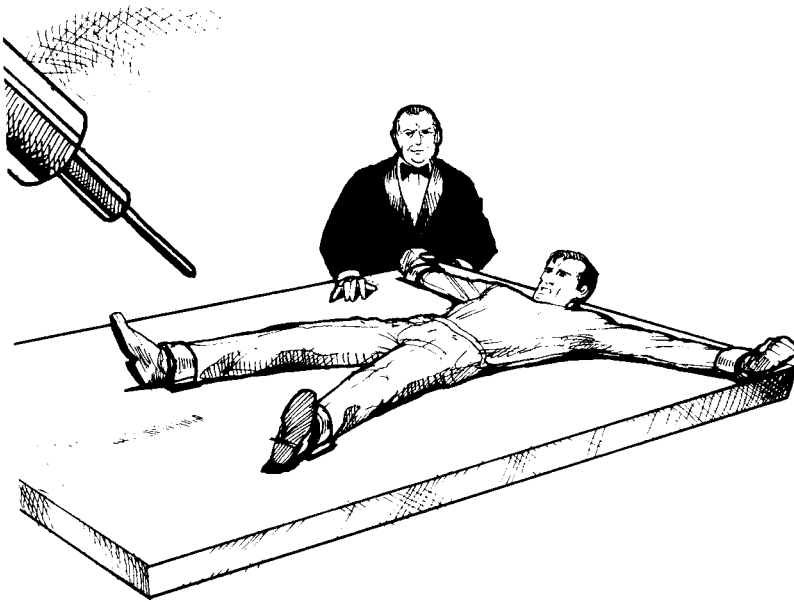
GM NOTE: If the game session ends a mission, you then multiply the individual awards based on whether the mission was a success or a failure.

REASON	AWARD MODIFIER
Mission was a success	$\times 2$
Mission was a failure	$\times \frac{1}{4}$

If the game session ends without completing a mission, each character is given the 500 Experience Point award, which is then modified for their rank and the players role-play.

EXAMPLE: Two "00's" and one Rookie finish a successful mission. Each character starts with the 500 Experience Point base. The two "00's" have their points multiplied by 2 (1000 points each) for their rank; the Rookie's base award is multiplied by $\frac{1}{4}$ (375 total) for

from running back to M frequently, contacting other intelligence agencies for assistance, or backing out once the Major Villain reveals his master plan. After all, James Bond needed no one but himself (usually) to find out and foil his enemies' plots.



Your characters will be assigned a rank when they are created. This rank describes his seniority and responsibilities within M.I.6. The Experience Points given out are modified for your character's rank.

ROOKIES

A Rookie is someone just recruited from the Investigation and Enforcement Branch of M.I.6, who has been assigned to only a few minor missions. He has been trained in various skills and abilities geared to reflect his own interests; he is, however, quite ready to enter the field. He is an unknown quantity to the enemy (unless he has gained Fame Points in his previous occupation — see the Fields of Experience in Chapter 2). This ignorance on his enemies' part will aid him in keeping a low profile, but will also prevent him from being as efficient as he might otherwise be.

A Rookie will not get priority treatment from M.I.6 or Q as far as choice of missions or equipment, but the missions he does receive will not be as dangerous as the ones given to Agents and "00's." He does not yet have the License to Kill, which means that M.I.6 will not protect him from any prosecution if he should, even in the line of duty, happen to kill someone and be caught.

AGENT

An Agent is one who has been in the branch for some time and has refined his skills and abilities through hard work and experience. He has acquired some degree of fame, and the opposition is aware of his status in the intelligence community. He does not yet have the License to Kill. He has a higher priority when it comes to choice of both equipment and missions.

"00's"

The elite of the agency are the "00's" who are at the height of their profession. There are only nine "00's." They get priority on equipment and missions, and are often sent on assignments whose

his rank. You decide the role-play of the first "00" was not true to the James Bond mythos because he kept wanting to call up M to get advice. The role-play of the Rookie was very good. You decide to penalize the first "00" by giving a $\frac{1}{4}$ decrease, and to reward the Rookie by giving a $1\frac{1}{2}$ bonus. The awards for each character are: the first "00" receives 750 points ($1000 \times \frac{3}{4} = 750$); the second "00" receive 1000 points; and the Rookie receives 563 ($375 \times 1\frac{1}{2} = 563$). The mission was a success, so you multiply all the awards by 2, giving the final individual awards as 1500, 2000, and 1126 points respectively.

It is recommended that you present the Experience Point awards to the players in secret so they will not be aware of the awards given to the other players' characters. If they ask you for an explanation of their award, explain it to them in private, being honest about why they received any bonus or penalty.

The players should get from M all they need at the beginning of the session and should therefore not need to contact him later unless there is a dire reason. Players should be reminded their characters are out to prevent a threat to the nation's security; they are not simply doing police work. Penalties and bonuses should be awarded to players who keep true to the James Bond mythos. You want to avoid having the players think you are picking on them for no good reason.

Note for new GMs: Until you are experienced as a GM and can tell good role-play from poor, you should not modify Experience Points for role-play.

Character Rank

GM NOTE: If the players in your campaign are frequently engaged in needless bloodletting, have an Agent or Rookie be caught and prosecuted by the authorities for manslaughter some time. This will cool things off a bit.

GM NOTE: See M.I.6, Chapter 15, for information regarding the number of "00" rank characters to be used in a campaign setting.

outcomes will affect many people, even nations. They are quite well-known to the opposition, and enemy missions will often be generated to assassinate them. These agents have the License to Kill, which allows them to kill, if they must, with the knowledge they will be legally protected by M.I.6. Their major disadvantage is their fame; it is difficult for them to operate without being recognized.

There is a strong prejudice among the English against the use of the weapons (the English police have begun carrying weapons only recently) and killing anyone in the line of duty. Until your character reaches the "00" rank, he will not be given the License to Kill. The license does not allow a character to blast away anyone who crosses his path, but is meant to be used sparingly and primarily if the character's life is in jeopardy.

Your character's rank is determined by adding together his characteristic values and his Skill Levels. Use the chart to the right to determine your character's rank.

On the Character Record is space for keeping track of your character's Experience Points. These points may be used to increase the Skill Levels of the skills your character has, to acquire new skills, and to raise the characteristic values. The Skill Levels, new skills, or values are acquired in a manner similar to that used during character generation; since Experience Points reflect short-term growth of a character (over a few days or weeks while on a mission) as opposed to Generation Points which reflect life-long training before joining M.I.6, they do not cause such dramatic leaps in your character's various abilities. Refer to the chart to the right when using Experience Points for your character.

You may never use Experience Points to change your character's height, weight or appearance. They may, however, be used to remove Fame Points (see Chapter 8).

EXAMPLE: *Your character has accumulated 2321 Experience Points. The character has Driving at level 12, Stealth at level 8, and his Dexterity is 13. The player wants to raise the Dexterity to 14; he would have to use 2100 Experience Points to raise this characteristic value ($14 \times 150 = 2100$). He would now have 221 Experience Points left. To raise Driving to 13 would use 390 Experience Points ($13 \times 30 = 390$), which would be too much. To raise stealth to 9 would use 270 points ($9 \times 30 = 270$), which would also be too much.*

After raising the character's Dexterity to 14, the player decides to acquire the Science and Cryptography skills for his character. Each new skill uses 100 Experience Points. The character now has 21 points left, which are saved to be used when he acquires more after the next mission.

Experience Points may also be used to acquire equipment from Q Branch. Your character will be charged only for whatever equipment he specifically requests from Q. Any equipment your GM gives your characters at the beginning of a mission is free. Several Player Characters can pool their Experience Points together when borrowing equipment from Q Branch. The equipment must be returned (if still intact) when their next mission is completed.

GM NOTE: Use the following chart to determine a character's rank:

TOTAL OF VALUES AND SKILL LEVELS	CHARACTER RANK
Less than 125	Rookie
126 to 250	Agent
251 or more	"00"

Using Experience Points

PURCHASE	COST
Skill Level	30 points \times Skill Level desired
New skills	100 points per skill
Characteristics Value	150 points \times value desired
Remove Fame Point	100 per point removed

GM NOTE: Experience Points may be used only while the character is not actively being played — that is, between game sessions. Any number of new skills may be acquired, but only between missions. When a new skill is acquired, it is automatically at Skill Level 1.

EXPERIENCE POINTS	EQUIPMENT
500	For every large, unmodified piece of equipment (car, plane, helicopter, etc.)
700	For every large piece of equipment that will be modified
50	For every modification to large equipment
200	For every personal item

GM NOTE: Before the character can "borrow" any special equipment from Q Branch, they will have to make a successful Persuasion attempt on Q first. See Chapter 11 for additional equipment (note that the costs of items in this chapter does not relate to the Experience Points.)

Equipment



Your character may need some kind of equipment while he is on a mission. The standard equipment listed below will be provided by Q with no problem. Your GM will inform you when he sends your character on a mission if any additional equipment not on the standard list is available from Q.

After the briefing with M, consider what equipment your character will need for the mission. You will often need some method to reach your destination, some method to get around when you arrive, and special equipment when you enter the enemy's lair. Make certain you have all the equipment you need before starting out. Travel arrangements will be prepared for your character, and Q may have special equipment waiting for your character at the destination. Always check that the basic equipment you need will be available.

If your character wishes an item that is not included among the standard issue items on the following list, you can have your character attempt to Persuade Q to let you have it. Any special equipment that is not provided for the mission must first have Q's permission (though Persuasion) and may cost you Experience Points. There is no guarantee that Q will have the requested item immediately on hand.

STANDARD ISSUE EQUIPMENT

Pistols	Portable Radios
Knives	Flashlights
Rifles	Cameras
Ammunition	Lockpicks
Holsters	Mechanical Tools
Silencers	Climbing Gear
Flash Suppressors	Parachutes
Bugs	Underwater Equipment
Tracers	

GM NOTE: You should always allow the players to take along some exciting piece of equipment — car, attache case, plane or the like. Since the equipment Bond is given in the movies is *always* needed, you should choose equipment for the characters so that it will relate in some way to the mission. It may even act as a clue for the sharp-minded.

For a character to borrow any item that is not on the standard equipment, he must first Persuade Q to release it. The standard Persuasion rules are used (with you playing Q, of course) and the following Ease Factor modifiers apply:

EASE FACTOR MODIFIER	REASON
- 2	For each Rookie rank character on the mission
- 2	If the character failed to return an item after the last mission
- 2	If the character has a history of breaking equipment
- 1	For borrowing medium size pieces
- 4	For borrowing large items
+ 2	For each "00" rank character on the mission

You may apply a variable modifier for this roll according to the urgency of the mission and on how frequently the characters bother or annoy Q.

WEAPONS LIST

PISTOLS	PM	S/R	AMMO	DC	WEAPON ATTRIBUTES						
					CLOSE	LONG	CON	JAM	DRAW	RL	COST
Smith & Wesson .38	0	2	6	F	0-4	12-20	+1	99	+1	3	80
Walther PPK	+1	2	7	E	0-3	12-18	-2	98-99	+1	1	150
Beretta	0	2	6	E	0-2	8-12	-4	98-99	0	1	100
Luger Parabellum	0	2	8	F	0-4	12-18	0	99	0	2	150
Heckler & Koch VP-70 (with shoulder stock)	+1	3 6	18	F I	0-4 0-10	12-20 30-50	-1 +3	99	+1 -1	1	275
Ruger Blackhawk .44	0	1	6	I	0-4	12-18	+2	98-99	-1	3	150
Browning HP 1935	0	3	13	G	0-3	13-19	0	99	0	1	200
RIFLES											
Number 4 Rifle*	+2	½	10	I	0-50	120-200	na	99	-4	2	275
AKM	+1	2 10	30	I L	0-20	50-90	na	97-99	-3	2	600
AR-7**	+1	2	8	E	0-20	50-100	+3	99	-2	2	200
SUBMACHINE GUNS											
Uzi	0	2 8	32	F I	0-10	40-60	+5	96-99	-2	2	200
HAND-TO-HAND WEAPONS											
Knife	0	na	na	+1	na	na	-5	na	+1	na	20
Sword	0	na	na	+2	na	na	+3	na	-1	na	100
UNDERWATER WEAPONS											
Heavy Speargun	0	1	1	G	0-4	10-18	na	99	-2	3	175

Notes to the Weapons List:

*: A Number 4 Rifle can fire one shot every two rounds.

**: The AR-7 uses the concealment modifier only when it is broken down and stored in the stock. If it is assembled, this modifier does not apply.

na: Not applicable.

DEFINITIONS OF WEAPONS ATTRIBUTES

PM=Performance Modifier. The Ease Factor modifier when the weapon is fired.

S/R=Shots per round. The maximum number of bullets which can be fired within one Action Round. Where two numbers are listed for a weapon, the first is used when it is firing single shots, and the second when firing automatic bursts.

AMMO=Ammunition. The number of bullets in one complete load of a weapon. Once a character has fired this number of bullets, he must reload the weapon.

DC=Damage Class. The stopping power for that weapon. The higher the letter in the alphabet, the more powerful the projectile. The Heckler & Koch VP-70, the AKM, and the Uzi have two Damage Classes: the letter in the first listing is the Damage Class for these weapons when they fire single shots or use spray fire in automatic mode, and the letter in the second line is the Damage Class when these weapons use automatic fire at a single target. For Hand-to-Hand Weapons, there is no Damage Class letter; rather the numbers listed improve the character's Damage Class in Hand-to-Hand Combat by the number of classes indicated.

CLOSE=Close range. The numbers on this chart are given in inches for resolving fire on gridded graph paper (multiply by 10 to find the distances in feet). A weapon fired at Close range receives a positive Ease Factor modifier and its Damage Class is improved by one class.

LONG=Long range. The ranges are also given in inches for ease of play (multiply by 10 to find the distances in feet). A weapon fired at Long range receives a negative Ease Factor modifier and

its Damage Class is lowered by one class. The range between Long and Close is considered to be neutral; there is no modification to the Ease Factor.

CON=Concealment. Determines how easily a weapon can be concealed from an observer. The number listed is the Ease Factor modifier applied to any Perception roll made by a character who is trying to notice if another character is carrying this weapon. Since the modifier is applied to the character making the Perception attempt, a negative modifier benefits the wearer while a positive modifier benefits the perceiver.

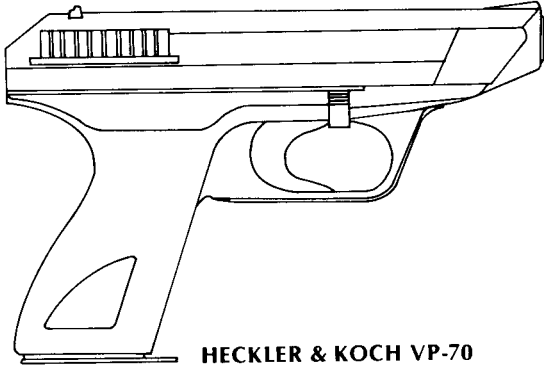
JAM=Jam rating. Determines if a projectile weapon jams when it is fired. If a D100 roll falls within the indicated Jam rating, the weapon is jammed and may not be fired until the weapon is cleared. To unjam the weapon, the character must make an Ease Factor 5 Fire Combat roll; this roll is made at the beginning of each Action Round before the Declarations. A Jam supersedes any Quality Rating 4 result.

DRAW=Draw adjustment. The number listed is applied to the die roll during a "draw" situation. A positive Draw adjustment improves the chance of shooting first and a negative adjustment lessens the chance.

RL=Reload. Indicates the number of Action Rounds it takes a character to reload the weapon.

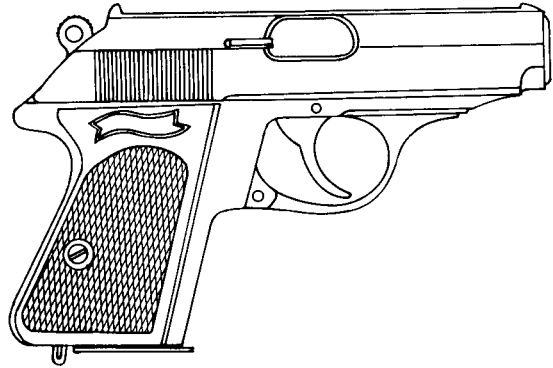
COST=Cost. The expense in pounds sterling that a character would have to spend if he had to buy the weapon while on a mission. This price has nothing to do with Experience Point costs for borrowing weapons from Q.

Weapon Descriptions



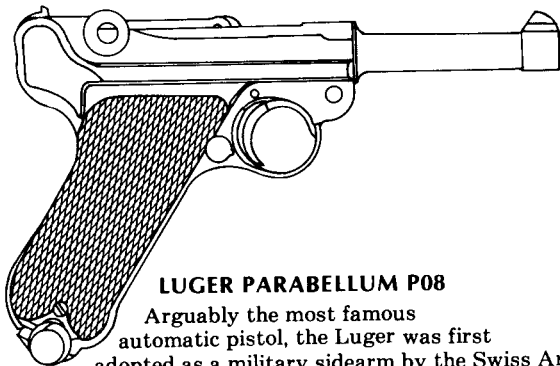
HECKLER & KOCH VP-70

The pistol which replaced the Walther PPK in the British security services, and for 007 has replaced his Walther on later missions. The VP-70 is a well-balanced weapon and is relatively easy to conceal. It fires a 9mm round at a muzzle velocity which is almost 25% greater than the muzzle velocity of the Walther PPK. The weapon can be fitted with a shoulder stock which creates the more potent weapon shown on the second line of the VP-70 entry of the Weapons List. The shoulder stock is part of the holster in some versions of the weapon.



WALTHER PPK

The weapon most associated with James Bond, this automatic pistol fell into disfavor after an unfortunate incident on March 20, 1974, during which Inspector James Beaton's Walther jammed as he attempted to return fire upon an assailant. Since the assailant was attempting to abduct Princess Anne and her husband Captain Mark Phillips, the incident drew unfavorable publicity (the attempt did not succeed). The Walther was withdrawn from service as a result.



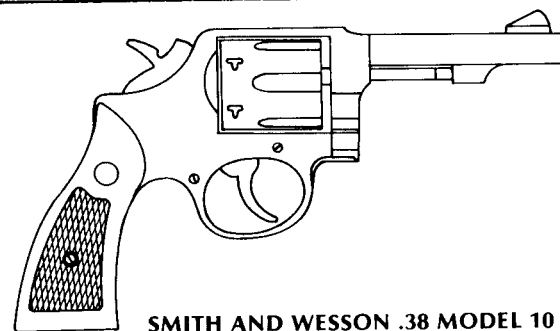
LUGER PARABELLUM P08

Arguably the most famous automatic pistol, the Luger was first adopted as a military sidearm by the Swiss Army. It was produced in large quantities from 1908 until 1942, when production was halted completely. This pistol will most often be used by enemy Non-Player Characters in the game.



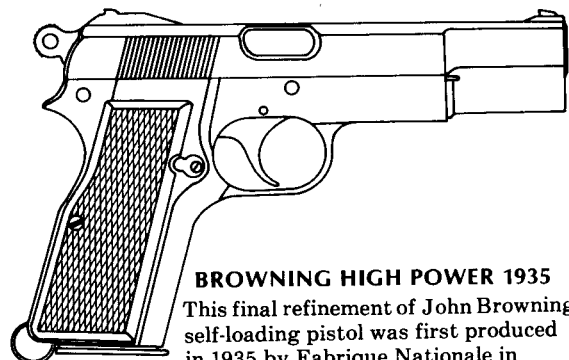
BERETTA .25

This pistol is designed for those who wish to be discretely armed. In the movie *Dr. No*, the Armourer, Major Boothroyd, derisively labels the Beretta as a "ladies' gun," claiming it lacks stopping power. Bond disagrees, noting he has used the Beretta successfully for 15 years.



SMITH AND WESSON .38 MODEL 10

The Model 10 is a typical American law enforcement sidearm. It is meant to be worn in a hip holster, never as a concealed weapon. Reliable with respectable stopping power, the Model 10 is an adequate firearm and is little trouble to maintain.

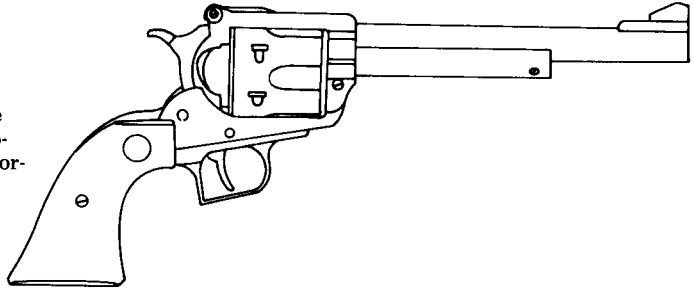


BROWNING HIGH POWER 1935

This final refinement of John Browning's self-loading pistol was first produced in 1935 by Fabrique Nationale in Belgium. It continued to be produced in Belgium after the Germans conquered that country in World War II. Bond used a quality Browning on some occasions.

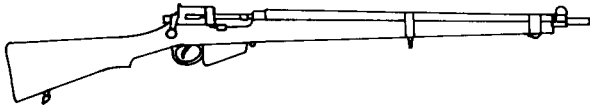
RUGER SUPER BLACKHAWK .44 MAGNUM

007's cars often came equipped with one of these in the glove compartment. It is an effective anti-vehicle weapon, able to discourage all but the most determined motorists. The .44 magnum cartridge is the most powerful handgun ammunition in the world.



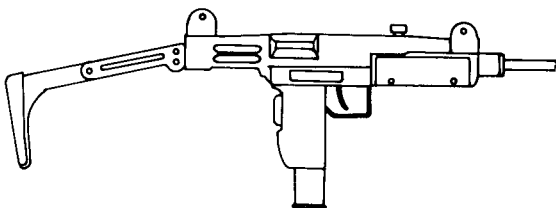
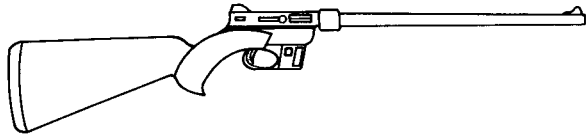
THE NUMBER 4 RIFLE

This rifle, similar in capacity and appearance to the Lee-Enfield, was mass-produced during the 1940s, mostly in Canada and the United States. Its caliber is .303, and it weighs just over 9 pounds. The No. 4 rifle is a bolt-action rifle with a 10-round box magazine. The sight was accurate up to ranges over 1200 yards, and selected specimens were used as sniper rifles. In the game, Non-Player Characters such as Guards and Soldiers will be armed with these rifles. The No. 4 rifle can be fired once every two Action Rounds.



AR-7 SURVIVAL RIFLE

Used by Bond in *From Russia With Love*, this rugged rifle is meant to be a hunting/survival arm for pilots who have been shot down and subsequently forced to parachute into enemy territory. It was never intended to be a main combat weapon. Its adoption by M.I.6 was due to its portability — the AR-7 weighs just 2.75 pounds and its magazine, barrel, and receiver will store in the butt stock of the rifle. The AR-7 fires .22 long-rifle ammunition in semi-automatic mode. The comparatively short barrel lessens the accuracy of the AR-7, but it is accurate enough for the mission for which it was designed. The concealment rating of the AR-7 assumes the rifle is stored in its stock for the first rating; when it is fully assembled, there is no modifier. The AR-7 requires 15 Action Rounds to be either disassembled or reassembled.



UZI

The Uzi is, arguably, the best known submachinegun in the world. It works on the blowback principle. It can fire single rounds or bursts. The point of balance on the Uzi is such that it can be fired one-handed if necessary; in this manner a Performance Modifier of -1 is applied. Guards and Soldiers will use these weapons.

AKM

This weapon is the modernized version of the AK-47 automatic rifle designed by Michael Kalashnikov for the USSR. The new automatic weapon is similar to the AK-47 in many ways, for much of the modernization was in the production of the rifle. The AKM weighs about 2 pounds less than the AK-47. The AKM is slightly less hardy than its forbear, but is still a rugged weapon. It currently equips first-line units of the Warsaw Pact countries. Guards and Soldiers will be armed with these.



VEHICLES LIST

LAND VEHICLES	VEHICLE ATTRIBUTES							
	PM	RED	CRUS	MAX	RGE	FCE	STR	COST
Aston Martin DB-V	+2	2	100	160	180	3	9	44,000
AMC Javelin	0	4	60	120	225	2	6	4,200
Lotus Esprit	+1	3	95	140	220	2	5	22,000
Caprice Classic	0	5	60	120	375	3	8	5,800
Toyota Celica GT-S	0	5	60	110	450	2	5	5,200
Mark II Continental Bentley	+2	5	70	130	200	3	8	28,700
Kawasaki GPz-70	+1	4	60	130	200	0	2	2,000
Polaris Indy 600	+1	4	40	100	100	0	2	2,500
AIR VEHICLES								
Acrostar	+2	4	260	310	900	0	3	745,000
Lockheed C-141B	0	6	550	610	4,100	16	230	6,900,000
Airbus A310	0	6	560	600	2,850	11	100	8,100,000
Aerospatiale SA 315B Lama	+1	5	75	130	320	2	5	600,000
Bell 206L TexasRanger	+1	4	120	130	380	1	4	500,000
Wallis WA-116 Agile	+1	4	70	115	140	0	1	23,500
WATER VEHICLES								
Glastron Carlson Scimitar	+2	4	30	60	175	2	4	19,900
Boeing Jet-Foil 929-115	+1	5	50	70	400	42	460	1,800,000
Dynafoil Mark 1	0	5	25	40	65	0	1	1,200
Riva 2000	+1	4	35	60	600	6	30	95,000
Classic Seventy	0	5	10	18	4,000	13	170	370,000
Cobalt CM-9	0	4	20	45	120	2	4	8,000

DEFINITIONS OF VEHICLE ATTRIBUTES

PM=Performance Modifier. This number is applied to the Ease Factor when attempting maneuvers and when making the Safety Check for mishaps.

RED=Redline. Represents the vehicle's ability to sustain continuous high performance operation. It is the lowest Ease Factor that may be bid by the operator without incurring an automatic mishap roll; if the operator bids lower than the Redline, he must automatically make a mishap roll at the end of the Action Round in addition to any other mishap roll.

CRUS=Cruising speed. Indicates the vehicle's cruising speed in miles per hour.

MAX=Maximum speed. The vehicle's maximum speed in miles per hour.

RGE=Range. Indicates the average range in statute miles the vehicle may travel on one full load of gas. This attribute is important only if the character operating the vehicle is outside a city or other location where gas is plentiful.

FCE=Force rating. Indicates the vehicle's overall mass and applies to situations where the vehicle is trying a Force maneuver on another vehicle or suffers a Force maneuver. The number is applied to the Ease Factor for the Force maneuver. If the vehicle is doing the Forcing, the modifier is added to the Ease Factor; if the vehicle is being Forced, the number is subtracted. No Ease Factor can be above 10 or below ½.

STR=Structure Points. Used to determine the number of modifications that can be added to the vehicle. Each modification requires a certain number of Structure Points; a vehicle can have a number of additional modifications equal to its number of Structure Points.

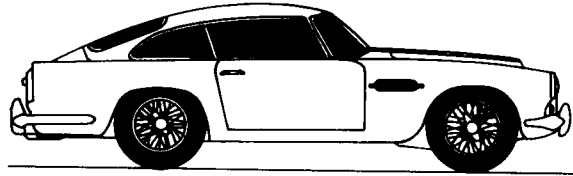
COST=Cost. The amount in pounds sterling a character would spend if purchasing the vehicle in the course of an adventure. This cost does not apply to Experience Points used to borrow equipment from Q.

Vehicle Descriptions

LAND VEHICLES

ASTON MARTIN DB-V

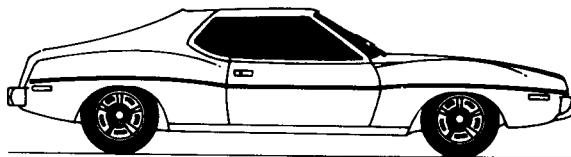
This is the most famous car ever to roll out of Q branch. An unmodified Aston Martin is impressive; the Q version is stunning. The machineguns, smoke screen, oil slick, Level 3 armor, ejector seat and rear bulletproof screen were the major modifications seen in the movie *Goldfinger*. It seats two characters (at least temporarily). The DB-V weighs 4,000 pounds, is a little over 190 inches long and generates 345 horsepower. It can go from 0 to 60 in 5.7 seconds.



AMC JAVELIN

The OPEC price increases of 1973 led to a frantic effort to redesign the mid-priced American performance cars, jointly referred to as "pony cars." The necessity for increased gasoline economy was in conflict with the desire for acceleration and power that most consumers felt was the very essence of the automobile.

The AMC Javelin offered a solution to this conflict, a solution which was well-regarded in its day. Despite a longer 0-60 mph acceleration time than true sports cars, the high-speed handling of the Javelin was in most ways the equal of cars costing upwards of twice as much. The Javelin will seat four. It was seen in the movie *The Man With the Golden Gun*.

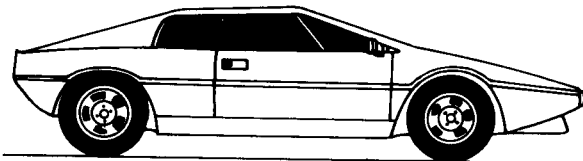


LOTUS ESPRIT

Seen performing in *The Spy Who Loved Me* and *For Your Eyes Only*, the Lotus Esprit is a lightweight sports car which utilizes aerodynamic drag to keep it on the road. This sleek-looking vehicle has an excellent coefficient of drag (a measure of wind resistance) which aids the car's performance.

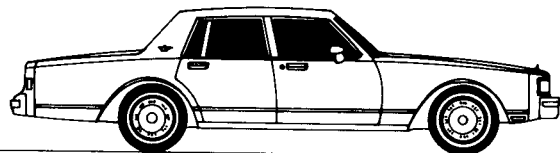
The Esprit is only 130 inches long. This size is partly due to the engine being in the middle of the body, which removes the need for much of a car's length. It is powered by an engine with a 160 horsepower maximum, and it can go 0-60 in 8.4 seconds. It can seat two.

The Esprit can be converted into a submersible vehicle by Q Branch. The submersible is able to travel 15 miles under water before it needs to be recharged. This version of the Esprit is also equipped with a snorkel to allow it to cross rivers of a depth not greater than 16 feet.



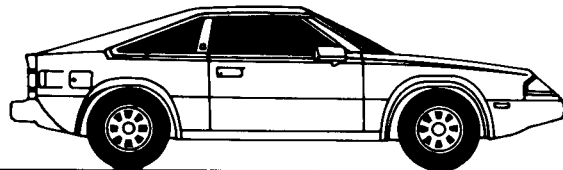
CHEVROLET CAPRICE CLASSIC

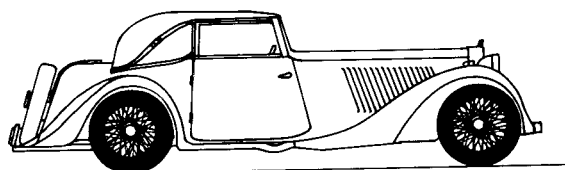
The archetype of the large American car, the Caprice is a classic four-door sedan. It can comfortably seat six normal passengers or four very large, muscular gents with more than a passing interest in chasing M.I.6 agents. The Caprice Classic is 212 inches long, with a 116-inch wheelbase. When being weighed along the curb, it registers at 3900 pounds. It comes with engines which range in power from 110 to 150 horsepower, and go from 0 to 60 mph in about 14.5 seconds.



TOYOTA CELICA GT-S

The Toyota Celica GT-S is a sports coupe with its roots deeply embedded in a line of economy cars. It represents reasonable performance at a reasonable price. The Celica is a typical small car found on the roads and in the parking lots of the world. The Celica GT-S weighs a little over 2400 pounds, is a fraction over 176 inches long, and has a 2.4 liter engine which produces 105 horsepower. It will accelerate from 0 to 60 mph in 11.0 seconds.



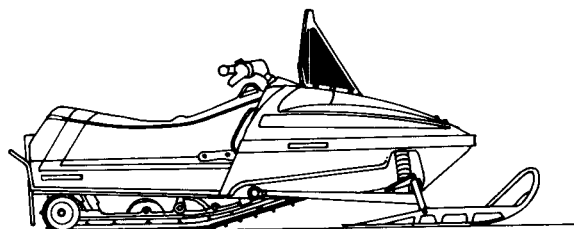
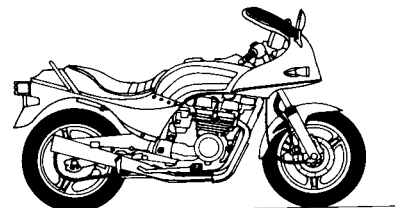


MARK II CONTINENTAL BENTLEY

Bond's beloved Bentley is a classic car with Rolls-Royce heritage. 007 had his car customized, of course, as no standard model has ever completely satisfied his exacting standards. His Bentley was equipped with an Arnott supercharger which increased performance but also increased the danger of malfunction. Bond finally released his Bentley when the gasoline situation made continued operation prohibitive.

KAWASAKI GPz-70

A versatile motorcycle, the GPz-70 is easy to maneuver, with a lot of response from its four-cylinder engine. A little practice allows the GPz-70 rider to pull tight turns at speeds which would be dangerous for a car to follow. There is an additional +1 Ease Factor modifier for the operator of a GPz-70 whenever he is performing either a Quick Turn or Double Back maneuver. Only one character can ride at a time.



POLARIS INDY 600

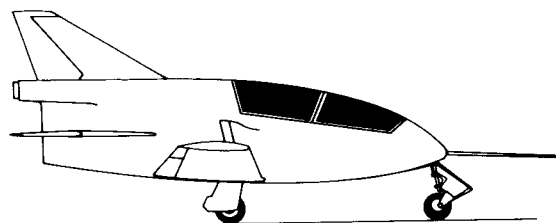
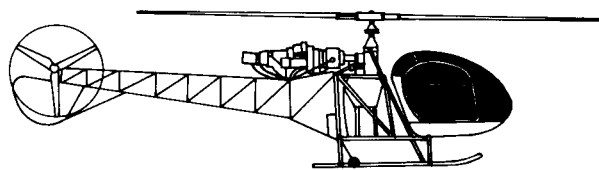
Not all chases on snow need be on skis. A snowmobile which can float over the snow at 100 mph is always useful. The Indy 600 has independent front and rear suspension. Liquid-cooled disc brakes allow the Polaris Indy 600 to stop in remarkably short order on snow; if the driver is forced onto a surface where the snowmobile is not supposed to run, the machine will stop even more quickly — whether the driver likes it or not. Two characters can ride the snowmobile at one time.

AIR VEHICLES

AEROSPATIALE SA 315B LAMA

This helicopter was designed to meet the requirements of the Indian armed forces, which demanded the helicopter operate under widely varying environmental conditions. The Lama can perform its role from humid lowland jungle to mountainous highlands. The Lama set an absolute height record of 40,820 feet. It also established a new altitude record for landings and take-offs at 24,600 feet above sea level (it can thus work in the thin air of the Himalayas). These figures are considerably greater than the Lama's service ceiling of about 18,000 feet, a limit which should be exceeded only by the combination of an excellent pilot and a superbly tuned aircraft.

The Lama can hold the pilot and four passengers (one next to the pilot, three side-by-side in back), and is still capable of carrying more than a thousand pounds of externally slung cargo. It has an overall length of 42 feet 4.75 inches, including both rotors spinning. The main rotor diameter is 36 feet 1.75 inches. The Lama weighs 2,251 pounds and has a maximum take-off weight (including fuel, passengers, and externally slung cargo) of 5,070 pounds.



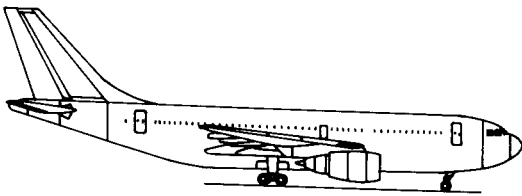
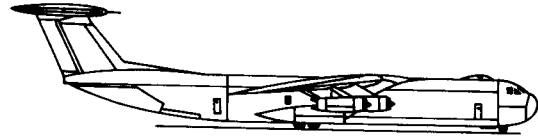
ACROSTAR

One of the most unusual aspects of this light jet aircraft is the number in existence: one. Should the GM decide to increase the Acrostar population in his campaign, a suggested cost of 745,000 pounds per aircraft is high enough to guarantee Q Branch will not procure such aircraft for characters of less than "00" rank. Even "00's" will have to present a very strong case to receive the jet. Bond flew this jet in *Octopussy*.

LOCKHEED C-141B STARLIFTER

The C-141B is the "stretch" version of the C-141A Starlifter cargo plane. The C-141B was commissioned when it was discovered that the C-141A could be packed to the ceiling and still not reach the aircraft's maximum payload capability. The modified Starlifter was designed to increase the plane's cargo space while using existing powerplant and wings. It has been used by Major Villains as an airborne base of operations.

The C-141B is 168 feet 3.5 inches long with a wingspan of 159 feet 11 inches, and is 39 feet 3 inches in height. The transport weighs 148,120 pounds; its maximum payload weight is 90,880 pounds. It requires over a mile of runway to take off, and it needs three quarters of a mile to land.

**AIRBUS A310**

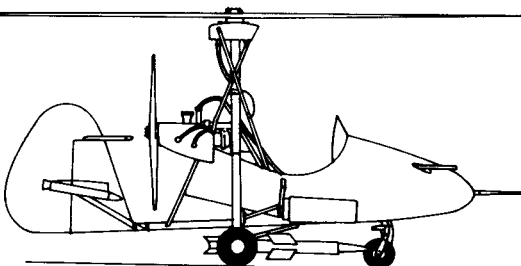
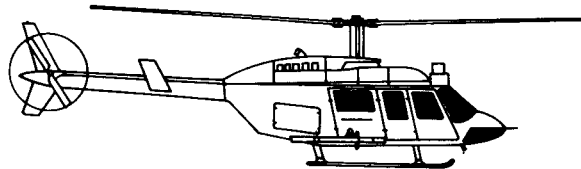
Built by the European aircraft consortium, Airbus Industrie, the A310 is one of the new state-of-the-art, fuel-efficient, medium-range transport aircraft. The A310 began service with Swissair and Lufthansa in mid-1983. Other airlines which have ordered the A310 include Air France, Austrian Airways, British Caledonian Airways, KLM, Kuwait Airways, Martinair (Netherlands), Nigeria Airways, Sabena, and Wardair International (Canada). This plane is typical of all modern jet aircraft.

The A310 is a wide-bodied transport, normally configured to carry 210-234 passengers. The overall length of the aircraft is 153 feet 1.5 inches, the wing span is 144 feet 0.25 inches, and the height of the A310 is 51 feet 10.5 inches. The A310 weighs 169,000 pounds empty and it can carry 70,292-86,860 pounds of payload, depending on the model of the aircraft. When fully fueled, the Airbus carries 94,798 pounds of fuel (approximately 55,000 liters).

BELL MODEL 206L TEXASRANGER

This helicopter is a multi-mission military version of the commercial LongRanger. The helicopter is intended for use in armed reconnaissance, surveillance, troop transport, search and rescue, and medical evacuation. With proper tools the TexasRanger can be converted from one mission configuration to another within two hours, with some conversions taking only 15 minutes to accomplish.

Weighing 2,203 pounds empty, the TexasRanger can carry an additional 2,000 pounds and still have a rate of climb of 1,325 feet per minute. The weapons systems have been designed so they can be jettisoned in flight. Jettisoning all external loads will increase the TexasRanger's maximum speed to 150. The TexasRanger has a hovering ceiling of 12,000 feet, is 42 feet 4.75 inches in length with a main rotor diameter of 37 feet, and a height of 10 feet 4 inches.

**WALLIS WA-116 AGILE**

The Wallis autogyro made its M.I.6 debut at the hands of James Bond in *You Only Live Twice*. His autogyro had the registration code G-ARZB.

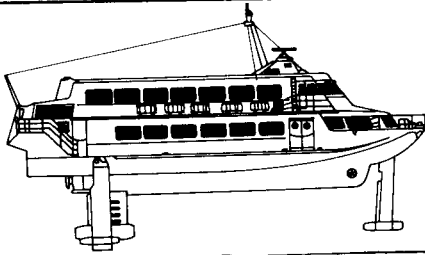
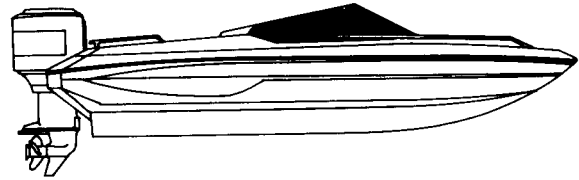
The Agile lives up to its name, being a nimble aircraft. The fuselage is made of a special durable, but lightweight, aluminum alloy which keeps its weight to 255 pounds. The Agile's maximum take-off weight is 550 pounds. The Agile has four rearward jettisonable flamethrowers, twin .30 caliber machine-guns (Damage Class 3×J) with 100 rounds of ammunition each, fourteen 1.75 inch free-flight rockets (Damage Class I area damage effect), fifty air mines (Damage Class J area damage effect), and two air-to-air missiles (Damage Class K area damage effect) which can be either Radar Homing or Infra-Red Seeking missiles.

WATER VEHICLES

GLASTRON CARLSON SCIMITAR

Glastron boats were seen leaping, with mixed success, over the patrol car of Sheriff J. W. Pepper in *Live and Let Die*. Lean with ample muscle, the Scimitar has enough response to satisfy any "00" rank character.

The Scimitar is 23.5 feet long and a little bit shy of eight feet in width. Should the boat develop leaks, it is equipped with an automatic bilge pump to keep it afloat as long as possible. As a result, the first Kill result in combat or a chase is lessened to an Incapacitation.



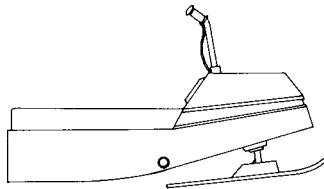
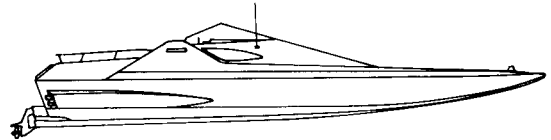
BOEING JET-FOIL 929 115

This hydrofoil belongs to the type known as fully-submerged canard arrangement, which is to say the foil is always completely underwater. The Jet-Foil is in service in Singapore and in the Pacific Northwest of the United States. As its name implies, it can carry up to 115 passengers.

The Jet-Foil is 90 feet long, has a maximum beam of 31 feet, and a maximum foilborne height of 51 feet. Its fully loaded displacement is 253,000 pounds.

RIVA 2000

A high performance motor yacht from Italy, the Riva 2000 has more than its share of luxury. The 37-foot Riva boasts an ante-room to its cabin, amenities such as a head and a wet bar, and copious amounts of leather. If one tires of the cabin, there is always the deck where one can open the throttle on three 350-cubic-inch Chevrolet engines. Guards, Soldiers and Privileged Henchmen will often be found giving chase in a Riva 2000.



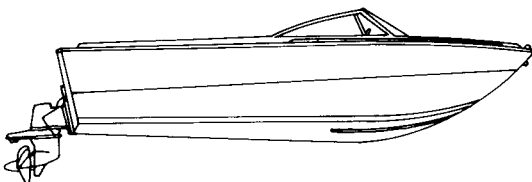
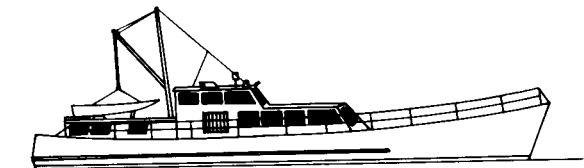
DYNAFOIL MARK 1

A one-person vehicle used by Bond in *The Spy Who Loved Me*, the Dynafoil Mark 1 is a propeller-driven, forward canard hydrofoil. It weighs 350 pounds, and is powered by a 440 cc, two-cylinder, 36 horsepower engine. Its overall length is seven feet. While its maximum speed foilborne (operating with the canard acting as the hydrofoil) is 40 mph, its maximum hullborne speed is 5 mph.

CLASSIC SEVENTY CORMORANT

A classic yacht indeed, the Cormorant contains separate crew quarters, private sleeping accommodations below decks with adjoining heads containing full bath and shower, a gourmet galley, saloon, reverse cycle heating/air conditioning, trash compactor, washer-dryer, interiors trimmed with mahogany, oak or teak, and an engine room which is completely sound-insulated. All systems having anything to do with the propulsion system have dual backups; the first Kill result is lessened to an Incapacitation.

The Cormorant's numbers are also classic: length 70 feet 5 inches, beam 18 feet 3 inches, draft 6 feet 2 inches. The Classic Seventy displaces 110,000 pounds and is powered by a 465 horsepower engine. It carries 4,000 gallons of fuel, 1,200 gallons of water, and 12 berths. Headroom is guaranteed to be 6 feet 7 inches. Major Villains will often be seen living the good life on such a yacht.



COBALT CM-9

This sleek 17-foot powerboat has a throaty 228 horsepower stern drive providing the locomotion. The CM-9 is a "day" boat, which means it does not have a cabin for sleeping quarters. The shape of the CM-9 contributes to a forward center of gravity, as does its mid-hull engine location. The forward center of gravity allows the boat to plane out at relatively low speeds, giving the CM-9 respectable acceleration. It is the modern day equivalent to the boat 007 used to escape with Tania in *From Russia With Love*. It can carry up to five passengers.

Miscellaneous Equipment

Attache Cases

CUTLERY DISPENSER

The interesting feature of this briefcase is a pair of compartments sewn into the inner lining on one side of the case. These compartments are spring-loaded and each contains a finely balanced throwing knife. Setting the tumblers to prearranged numbers sets the spring mechanism to release the blades on a five second delay. The blades are delivered through an aperture in the bottom of the case.

STANDARD ATTACHE CASE

Used in *From Russia With Love*, this famous espionage accouterment is slightly heavier than other cases of its kind, and with good reason. Within concealed compartments there are 50 Gold Sovereigns, 40 rounds of ammunition in two separate sections, an infra-red telescopic sight, and an AR-7 folding stock survival rifle (see weapons above). Lest anyone attempt to borrow any of the items in the case, there is a cartridge of tear gas (often disguised as a container of talcum powder) that activates whenever the case is opened inappropriately. To open the case properly, the latches must first be twisted a bit horizontally and then opened normally. Some cases also have a cutlery dispenser as above.

CEB 1000

Under anything but exacting scrutiny, this case appears to be a normal Samsonite briefcase, and will function as a routine briefcase. It has just a bit more kick than the normal piece of luggage; 2000 volts will surge through the case if it is removed more than 15 feet from its owner. A transmitter on the owner triggers a siren in the briefcase, as well as a beeper on the transmitter to indicate the theft. If the briefcase has not been released within 15 seconds, the electricity arcs through the case. The shock is not designed to kill, but it makes the piece impossible to hold.

The CEB 1000 is bullet-resistant, with Kevlar material bonded into the lining of the lower section of the case. This combined with the hardened shell of the case will completely stop all bullets which do Damage Class E or lower. The CEB 1000 will lower the damage by two classes of any projectile Damage Class F or greater.

Personal Items

MONEY BELT

A most unusual money belt developed for those whose security needs are somewhat greater than the average tourist's. It is constructed from high quality leather and sports a large (usually U-shaped) buckle with a single spike. Twisting the spike a few turns

reveals an extremely sharp blade concealed within the spike sheath. This blade is used to force open a hairline crack in the buckle. Within the buckle is a handle for the blade. Using the blade, the character measures off two-inch segments of the belt, starting at the buckle. Each two-inch segment contains 150-300 pounds sterling in different currencies, and the character cuts the stitching on the belt segment to remove the money. A character can therefore carry emergency currency for upwards of a dozen nations.

CIGARETTE ROCKET

In *You Only Live Twice*, this tiny rocket-bullet was demonstrated to Bond by Tiger Tanaka, whose secret service developed the weapon. The miniature rocket can be placed inside a cigarette; it is ignited by lighting the cigarette. A fuse placed in the tobacco touches off the rocket, which fires out of the lit end of the cigarette. Tiger Tanaka claims the rocket is accurate up to thirty yards. The rocket does Class H damage, its Close range is 0-2, and its Long range is 8-12.

WATCHES

The ubiquity of these timepieces makes them ideal for the purposes of Q Branch. While other devices, such as a camera or an attache case, might seem inappropriate in certain circumstances, there are few occasions when wearing a watch is an automatic cause for suspicion. The following are a sampling of the sort of thing Q Branch has been known to do with watches:

GARROTTE: Pulling on the time setting stem until it clicks allows the wearer to set the time on his/her watch as one normally would. Pulling the stem beyond this point releases two finger grips which were formerly part of the watch casing. Holding the watch by the reinforced watchband, the wearer simply pulls on the finger grips to expose a length of thin, strong wire. This garrote will do Damage Class E. It was used by Red Grant in *From Russia With Love*.

DETONATOR: Pressing twice on the watch face releases the back plate, revealing two long strands (about 16 feet) of ultrathin wire and two blasting caps. There is a small amount of plastic explosive within the watchband, sufficient to blow open an air vent grill or normal interior door, but not enough to seriously damage anything which could withstand four or five sledgehammer blows. Bond had this watch during the *Moonraker* mission.

ROTARY SAW: A discrete pressure point in the watch casing releases the blade and simultaneously activates the miniature electric motor that powers the saw. The saw has the capability to

cut through steel at the rate of about one-half inch per minute. The power supply is exhausted in 10 minutes of operation. The saw's diminutive size does not mean a corresponding shrinking of the noise involved in the saw's use. This item proved useful to Bond in *On Her Majesty's Secret Service*.

PRINTER/RECEIVER: This complex piece of equipment is given only to characters with whom M must remain in constant contact, as with Bond in *The Spy Who Loved Me*. It contains a shortwave receiver, a paper punch, and enough paper for a message of 128 characters maximum. There is also a small RAM chip which stores the message as it arrives, and which outputs the message to the punch. The whole show is run by another microchip which is activated by receiving shortwave transmissions of the precisely proper wavelength. The code used in transmitting the message is rather simple; for fear of someone intercepting the message, M hesitates to use the watch as a means of communication unless there is no other acceptable method. The code to which the receiver is set to respond can be varied by Q Branch by making a slight modification in the watch.

X-RAY SAFECRACKER

When needed for the *Moonraker* mission, Q quickly assembled the safecracker despite adamant denials by civilian technical experts that such a device was feasible. Even with the technical capabilities of Q Branch, production of a completely reliable safecracker has proven elusive. The safecracker takes the appearance of a cigarette case or a pocket calculator, depending on the preference of the character. A plate swings out to form the viewing screen (similar to a fluoroscope). A burst battery — a high-powered battery of extremely short life — generates enough electricity to operate the safecracker. The life of the battery is under 60 seconds, but this is usually enough time to open any safe. The view of the tumblers given by the safecracker is worth a +7 Ease Factor modifier when attempting to open a safe. The burst battery cannot be replaced in the field; a Q Technician and a suitable laboratory are necessary.

SILENCERS AND FLASH SUPPRESSORS

These useful items of clandestine combat are standard issue if an character requests them. For game purposes, all silencers are also flash suppressors.

A flash suppressor reduces the distance of the muzzle blast by reducing the gas pressure within the barrel of the gun. Since muzzle flash is visible (highly visible at night), reducing the flash makes the weapon firer less conspicu-

ous than he would be otherwise. A -2 Ease Factor modifier should be applied to any PER roll of any character trying to locate a concealed opponent who is using a flash suppressor. Flash suppressors are available for all pistols, rifles, and submachineguns.

A *silencer* is intended only for close work and in situations where stealth is more valued than power. A silencer reduces the sound of a single shot to the level of a controlled sneeze. It also reduces the Damage Class of a weapon by one class. Thus, a Walther with a silencer does Class Damage of D. Silencers are available for pistols and submachineguns.

TH70 NITEFINDER GOGGLES

These lightweight night-vision goggles employ an electrically powered light amplification system, but they weigh less than most motorcycle helmets. During the darkest of nights, the TH70 gives the impression the viewer is seeing the world during twilight. A character operating a vehicle while wearing Nitefinders may ignore the modifiers for night when involved in a chase. The TH70 has enough power for approximately 30 hours of continuous operation before the power source needs to be replenished. Its range is 600 feet.

OPTIC FIBER DECODER

This decoding device is the size of a jeweler's glass, which it resembles. The lens in the decoder consists of over 500,000 optic fibers bent in a unique fashion. Q Branch has several encoders, each of which corresponds to one decoder only.

To encode a message, Q Branch selects an intense color (say a bright red-orange) which is used for the coded message. A short message (less than 100 words) is written in this color. The encoder, which in itself has several hundred thousand optic fibers, photographs the message through the fibers, thereby "scrambling" the message into a series of apparently random orange dots. These dots are then spaced farther apart, but the scale of the spaces between dots is retained. The dots are printed on white paper to form a portion of a peach-colored piece of stationery. The rest of the stationery's coloring is a series of the same sort of dots. A note of the most innocuous sort is written on the stationery, although care must be taken that the lettering

does not cover the encoded message. A character merely scans the stationery with the decoder until he discovers the encoded message.

TELEPHONE ELECTRONIC GUARD

This device will alert anyone using the telephone that electronic bugs or wiretaps are being used to record the conversation. The telephone guard replaces the mouthpiece of a normal telephone. A character is issued a telephone guard with the mouthpiece in a style most common in the country of operation. The guard alerts the character by flashing a warning light. The device weighs about two ounces.

ACID PEN

Given to Bond in *Octopussy*, this device will appear to be either a fountain pen or a ball-point pen. The major difference in designs is the amount of acid in each pen. The pens are pressurized with an inert gas to insure the smooth application of the acid, which comes out in a stream an inch long.

The ball-point version holds 2 cc's of acid, enough to make four cuts on an iron rod 1 inch in diameter (that is, enough for a character to remove two one-inch bars from a jail cell) or enough to cut approximately a 10-inch diameter hole in sheet metal, such as a car body. The fountain pen version holds 4 cc's, enough for 8 cuts on a 1-inch iron rod or enough to cut a hole a little over 14 inches in diameter in sheet metal.

HOLSTERS

The Speed adjustment for holsters applies only if the weapon is being pulled from the holster that Action Round. The adjustment does not apply at any other time.

CHAMMOIS HOLSTER: The soft deerskin of this holster makes it ideal for concealing a gun, but it will occasionally catch on the weapon as it is being drawn. It gives an additional concealment adjustment of -2, but it also gives a Speed adjustment of -1.

BERNS-MARTIN TRIPLE-DRAW HOLSTER: Bond's favorite holster for many years, the Berns-Martin is a spring-loaded. It gives a Speed adjustment of +2, but a concealment adjustment of +1.

ELECTRONIC TRACERS

Q Branch has myriad devices for making pursuit of one's opponent slightly easier. There are four common elec-

tronic tracers used by Q Branch, each designed to do a slightly different job. Q will also furnish appropriate receivers, depending on the character's desires and mission situation.

AVRAM: The lightest of the four tracers, the Avram is the only one suitable for placement on the person of an opposing character and offers a good chance of not being detected. It has a short life-time, being active for approximately 3 hours, and it broadcasts a continuous signal for the life of the tracer. The signal can be received a little more than three miles away.

SCARAB: This long-life tracer broadcasts an intermittent signal at intervals ranging from 20 seconds to 4 minutes apart. The tracer has a range of 25 miles, and has been known to operate for as long as four weeks. It is comparatively large, being two-thirds the size of a fountain pen. Scarab is used in situations where the item being tracked is slow-moving or where there is reason to believe an opponent may be monitoring for radio transmission.

DAVEY: This tracer has one outstanding feature: it is indestructible. Rain, sleet, glancing blows, being run over by a truck — none of these will affect the Davey. The tracer broadcasts continuously for about 6 hours; the range of the transmission is a little over 3 miles. Davey is most often used when it is likely a tracer will have to be placed in an inhospitable environment, such as wheel wells and exhaust pipes.

ECHO: This tracer transmits only in response to a particular frequency broadcast. Thus, the characters following the tracer have a tight beam broadcast unit which acts like a radar unit, except that the tracer will be the only object which the "radar" will be able to pick up. Echo has a range of 25 miles and an average life of two weeks.

UNDERWATER GEAR

71.2 SCUBA TANK: The steel 71.2 scuba tank has been standard equipment for over two decades. The 71.2 refers to the tank's air capacity in cubic feet, though such tanks usually hold closer to 65 cubic feet of air. One tank has enough air for 30 minutes of operation at the depth of 30 feet or less, greater depths using up the air at a greater rate. One quarter of a tank is considered necessary reserve. Twin tanks are a common combination.

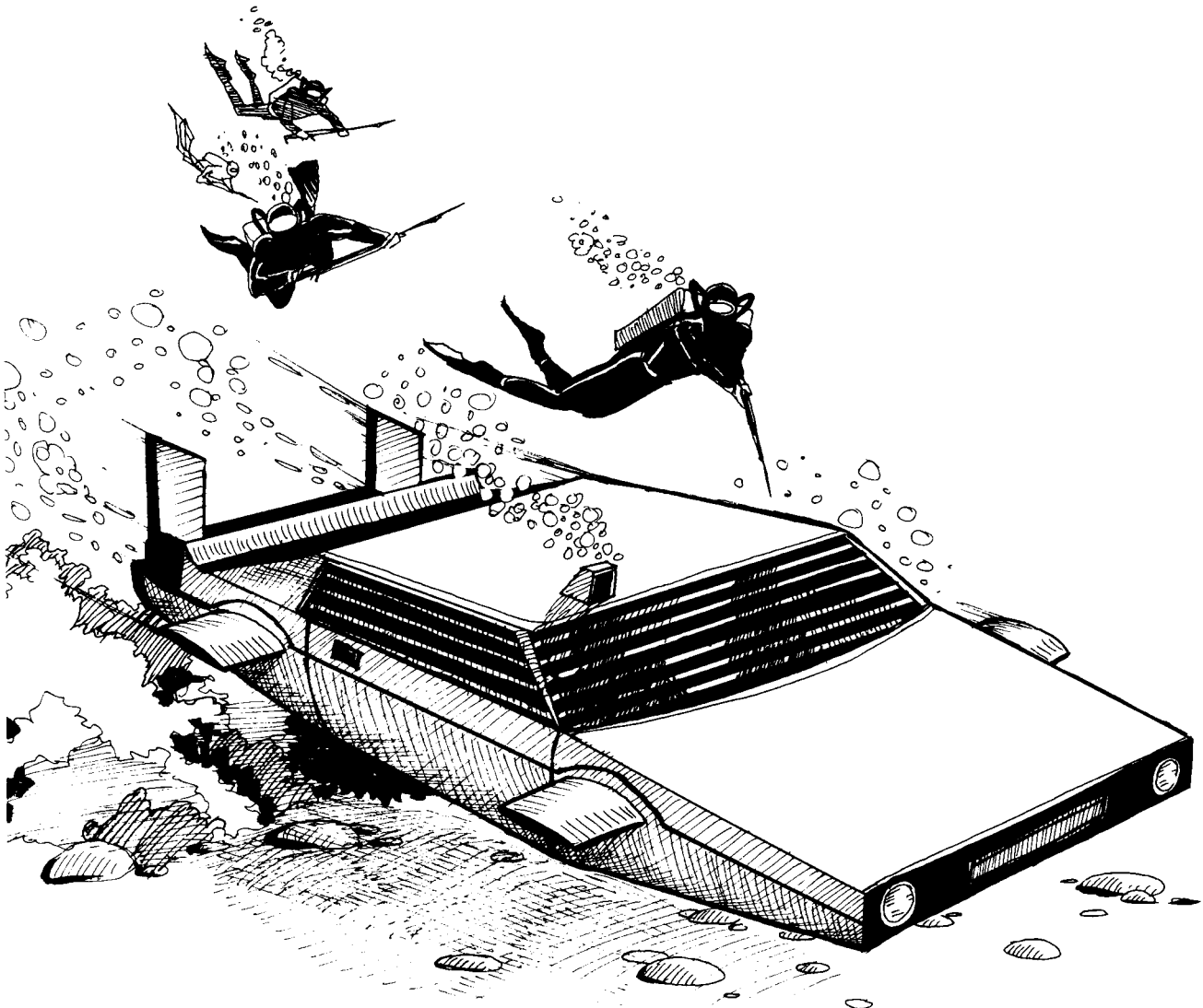
Vehicle Modifications

This section contains a list of modifications that may be made to vehicles. Standard vehicles are the exception rather than the rule in the world of James Bond.

Each vehicle is given a number of Structure Points, which may be used to “buy” the modifications listed below. Once a player has used up the Structure Points for his vehicle, he may not add any more modifications. For instance, a Lotus Esprit can have 5 Structure Points worth of modifications added to it.

When characters are assigned a mission, any vehicles they are given may already have modifications made to them. During the briefing, the GM will either tell characters what vehicle (and special equipment) is available, or have them go to Q Branch for the equipment. The GM will determine if characters can add other modifications to the vehicle.

GM NOTE: If a request is made for some special modifications that are not covered in this chapter, use the following guideline: Assume each device will require ½ Structure Point.



ARMOR FOR GROUND VEHICLES

Q Branch provides four levels of armor protection for ground vehicles, depending on the situation in which the character may find themselves. Armor does not require the expenditure of Structure Points.

Level 1 Armor: Any vehicle with this level of armor is well protected from damage by projectile weapons. Subtract 4 Damage Classes from any weapon that fires upon a vehicle with this armor level; the passengers likewise enjoy the benefits from the armor.

Level 2 Armor: The vehicle has an even thicker alloy body construction and also has its fuel lines replaced with steel tubing to prevent line punctures. Any fire upon the vehicle is reduced by 6 Damage Classes. The weight of additional armor increases the mass of the vehicle; for every 5 Structure Points (rounding down) assigned to the vehicle, add one to its Force rating. For example, a Toyota Celica GT-S with Level 2 armor would then have a Force rating of 3, and an Aston Martin DB-V with the same armor would have a Force rating of 5.

Level 3 Armor: This category of armor is usually reserved for "00" rank characters. It reduces the Damage Class by 6. In addition, this armor absorbs one wound level of damage (a Medium Wound becomes a Light Wound, and a Stun has no effect). The weight of a vehicle is substantially increased by the weight of this armor. Increase the vehicle's Force rating by 1 for every 4 Structure Points (rounded down) assigned to the vehicle.

ADDITIONAL MODIFICATIONS

PUNCTURE PROOF TIRES: A necessity for vehicles driven by characters who tend to draw a lot of fire. The most popular brands of tire are the Dunlop Denovos and the Michelin Autoporteurs, both of which have been used by 007 on one vehicle or another. The tires are self-sealing and they will not split under duress. The tire must suffer the equivalent of 2 Kill results before it will go flat.

EJECTOR SEAT: A device which removes an unwanted occupant from any passenger seat. When the driver presses a button (usually hidden inside the top of the gear shift), the roof of the car opens just in time to allow the exit of the seat and passenger. The former occupant incurs a Medium Wound when he lands. The ejector seat uses $\frac{1}{2}$ Structure Point.

SMOKE SCREEN: This modification allows the driver to release a large volume of billowing smoke from the rear of the vehicle, which will blind any characters who are following at Close or Medium range. Characters who follow through the smoke must make a Safety roll immediately at an Ease Factor of 4 to avoid a possible mishap. The use of this modification increases the range between the characters by one category. There is enough smoke in the canisters for two separate uses. The smoke screen modification uses $\frac{1}{2}$ Structure Point.

OIL SLICK SPRAYER: The character spews out an even coating of oil on the road behind him, causing all vehicles following at Close, Medium and Long ranges to perform two immediate Safety rolls at an Ease Factor of 2 to avoid a mishap. There is enough oil contained in the sprayer for two uses. This modification uses one Structure Point.

BULLET PROOF SCREEN: A heavy alloy metal shield rises to protect the rear window while another shield is lowered to cover the underside of the car. No bullets of any kind will penetrate the screen, although .50 caliber machinegun bursts will badly dent the screen. This modification uses 2 Structure Points.

Note: There are many more equipment listings and modifications detailed in the *Q Manual* supplement.

Damage and Repair of Equipment

Whenever your character uses a piece of equipment during a task, there is a chance he will damage it. Whenever a 100 is rolled, your character has automatically failed the task and the equipment is damaged. If the character wishes to repair the equipment, he must first have access to the proper tools for making the repairs. Your GM will decide whether or not your character has the proper tools.

Repairing a piece of equipment is the equivalent of a task, and your GM will apply modifiers according to the situation and the degree of damage suffered. If the dice result is a failure, the equipment is still damaged; on any successful result, the equipment is repaired.

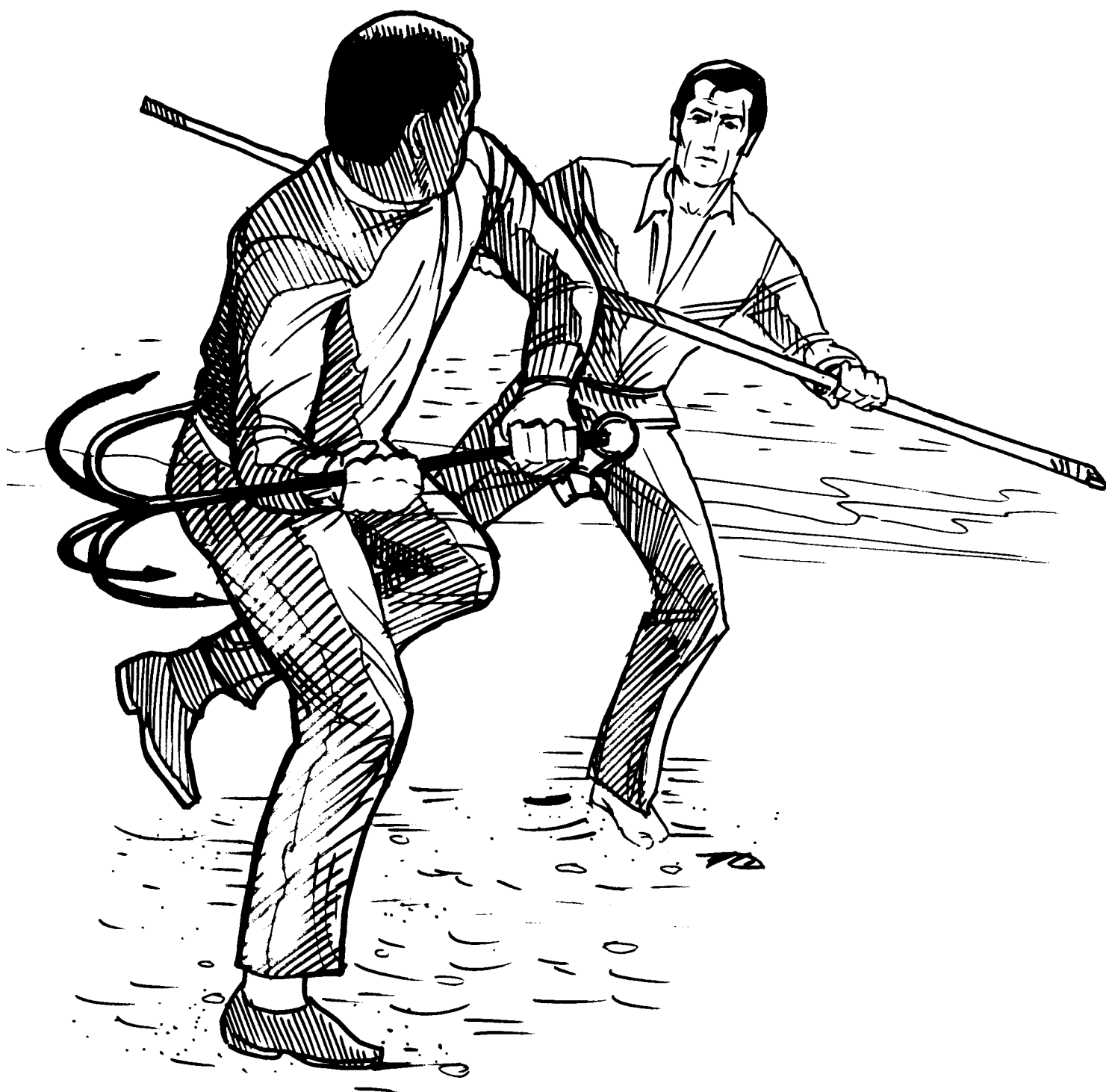
When a piece of equipment is damaged, refer to the chart to the right. Roll a D6; the result will indicate the Damage Level for vehicles and the multiple of the Base Time for repairing damaged equipment. See Chapter 3 for the Base Time of Repair listed with each skill. If the equipment is damaged in a task using a skill the character does not possess, it cannot be repaired. For example, if the character is trying to climb a mountain, but does not have the Mountaineering skill, and a 100 is rolled, he will not be able to repair the equipment he is using.

The Damage Level on the Repair Chart is for vehicles only. A damaged vehicle will keep operating at reduced efficiency (see Chapter 5 for details). Any other kind of equipment that is damaged will not be usable until it is repaired.

REPAIR CHART

DIE ROLL	DAMAGE LEVEL	BASE TIME MULTIPLE
1-3	Light	× 1
4-5	Medium	× 2
6	Heavy	× 3

Gamesmaster Section



How to Be a Successful Gamesmaster



The time may come when you decide to try your hand at being a Gamesmaster. If you have never been a GM before, you might feel swamped by the amount of information you need. While you will have to bear more responsibility in this role, you will find that there are special advantages — and disadvantages — to being a GM. While it can be fun playing the villains, at least until their plans are foiled by an M.I.6 agent, there is also the responsibility you must bear for the extra planning and paperwork the players do not have to worry about.

There are several abilities you should have if you wish to be a GM. First, you must be able to lay out a complete and coherent mission for the players; you do not create the whole mission, for the players will work out their own ending. It is also important to be both a leader and an entertainer. You must keep control over the actions of the players and yet keep them amused. Finally, you must enjoy the detail work involved in creating and running a mission. If you have these requirements, you are temperamentally suited to being a GM.

Questions may be flooding your mind: Where do I start? What are the steps to take in getting started? Do I have to know exactly how the neutron energy gun works that my villain is using to threaten New York City? How do I get the characters to where they should go? Why did I ever want to be a GM in the first place?

The foremost rule of being a GM is the simplest: Stay Calm. It will not matter that they wipe out your Major Villain in the first 30 seconds or accidentally wipe out the Tel Aviv Hilton instead of the enemy installation, so long as you realize you have absolute control over the environment. You decide whom the characters meet, what they see, and what they discover. If you keep this fact in mind and follow the guidelines in this chapter, the game sessions will flow smoothly.

Mission Guidelines

You should prepare to spend as much time preparing the mission as it will take to play it out. The first thing you will need is a plot line for your mission. Finding ideas is easy. Any major newspaper, network news program, or even a short radio newscast will offer inspirations. Was

there a major hijacking in the news? Has a smuggling ring been busted? Did some well-known figure defect? Any of these items can be expanded into a full-blown mission.

Whatever the mission idea, there is a basic James Bond flavor that you will need to maintain in all your missions. Your players expect this flavor. Bond adventures are exciting, glamorous and sophisticated. They are not the textbook adventures of John LeCarre, or the complex psychological manipulations of a *Mission: Impossible*, or the gritty double and triple-crosses of Robert Ludlum. The *James Bond 007 Game* is not designed to cover all subsets of the spy genre, and you will have to experiment with the rules to make them work in other subgenres. The game works best in the world of James Bond. While the stakes can get high, the action is never grim.

Everything in the mission must reflect the glamour. The locations in a Bond adventure are always exotic and intriguing. (Whether they are in reality or not is beside the point; in the adventures they always are.) The NPCs encountered are always attractive and urbane. There is always a Beautiful Foil to help — or hinder — the character.

M.I.6 and the Player Characters will always be working for the good of the free world. While the NPCs may not always be on the up-and-up (which could include double agents, at your discretion), neither M nor the Service will ever lie to the character or use him as a pawn in some grander game. Such suspicions cause doubt. If a player ever suspects M's integrity, he may hold his character back — a move that could endanger the whole mission. James Bond knows he is working for the good guys and therefore knows that whatever he does stands a good job of succeeding (that is why they are called *Hero Points*).

The Major Villain's plan does not always have to be world destruction, for a mission can be just as exciting when the stakes are more personal. For example, compare *Moonraker* and *Diamonds Are Forever* with *From Russia With Love* and *For Your Eyes Only*. In the first two stories, the villains seek world control and the stakes are thus incredibly high, but in the latter two stories the stress is on competition between two agent networks and so the stakes are more personal. Your missions do not always have to be on a grand scale to be enjoyable.

Elements of a Mission

Once you have the basic idea for a mission, you have to fill in the details. You will, in effect, be creating all the elements of a piece of fiction; the only thing you will not finish is the conclusion, for that will be determined by the players. The elements you will need to include are the Major Villain (and his Privileged Henchman, if there is to be one), the other NPCs, the workings of the Villain's plot, the settings for the mission, and the Bondian spice — that is, the details that will make the mission a typical James Bond adventure.

Every mission needs more than a vague outline. When your first start as a GM, you will probably have to keep a lot of notes nearby to keep from getting confused. As you become more experienced, however, you will find the amount of work needed to prepare a mission will decrease.

THE MAJOR VILLAIN AND OTHER NPCs

Consider the Major Villain. What are his characteristics? What skills should he have? What Fields of Experience and what weaknesses? These same questions will have to be answered for all important NPCs, both friendly and hostile. In Chapter 18 you will find some of the heavies Bond has encountered. You can use these villains in your early missions and then create your own once you are more comfortable with the game.

In most of Bond's adventures, the villains are already well along into their master plans before M.I.6 or Bond become aware of it. You must determine to what point the villain's plan has matured when the Player Characters become involved. The closer the plot is to fruition, the faster the characters will have to work (the use of time in a mission will be covered later in this chapter).

Once you have established the plan of the Major Villain, you can create the NPCs who will help him — Privileged Henchman, Technicians, Soldiers and the like. In addition, you will have to write down all the information you will need during play — the characteristic values, skills and Skill Levels, Fields of Experience, and so on. The NPC cards described in Chapter 13 are useful tools for keeping track of information about the NPCs. You should make out one card for each major NPC the players will encounter. As a rule of thumb, if you have to name the NPC, you should make a card for him. Some of the major allies Bond has met are also listed in Chapter 18, and this list can be expanded as you create your own adventures.

The minor NPCs — Guards, Technicians, Civilians and others — can be handled in groups. Chapter 13 has a system for creating characteristics and skills for groups of NPCs, and you can fill out one NPC card per group. As you play, you can increase the characteristics or Skill Levels of an NPC so the players do not become complacent.

LOCATIONS

Once you have your cast of characters ready, you will have to put them somewhere for the Player Characters to meet them. You will have to decide the locations where your adventure will occur. Since a Bond adventure relies as much on exotic locales as anything else, you should choose the most glamorous places you know. If you have limited travel experience, you might try making up the locations as you go along. This method, however, can destroy the integrity of your missions and yourself as GM.

James Bond does operate in the real world, fantastic as it may be at times. The cities and settings he visits actually exist, and your players may have some preconceived

notions about them. You do have a limited obligation to represent these locales as they really are.

Rather than do heavy research in a library, you might pick up one of the better guides (Fodor's guides are good, but they do not cover all areas of the world) to learn what you can. It is not as important to create a street layout with exact locations of buildings noted as it is to capture the flavor of the city. If you have the most important details correct, you can get away with making up the street names and landmarks. Your players will not feel cheated.

There are several exotic cities of the world described in Chapter 19 where a mission can be located. Once you have been a GM for a time, you can collect your own materials on other exciting and exotic sites.

Now that you have determined where the focal points of the mission will be, you need to create floorplans for the various buildings in each locale. In the beginning you may need to make fairly complete layouts to help you guide the characters through the buildings. As you become more experienced, you can use simple sketches and make up the details of each room as it is explored.

The amount of detail in these diagrams is at your discretion and depends on the amount of effort you want to put into them. Rough sketches may do the job for you. The room's contents can be noted on a separate piece of paper or index card. Just number the rooms on the diagram and number the descriptions so you know which description belongs to which room.

If your players have a hard time visualizing the settings, you might need to draw out the rooms for them on graph paper. Sketch the outlines on the graph paper and show it to the players. You can draw symbols for furniture and equipment on the sketches. A sample floorplan is included on the opposite page as an example for you.

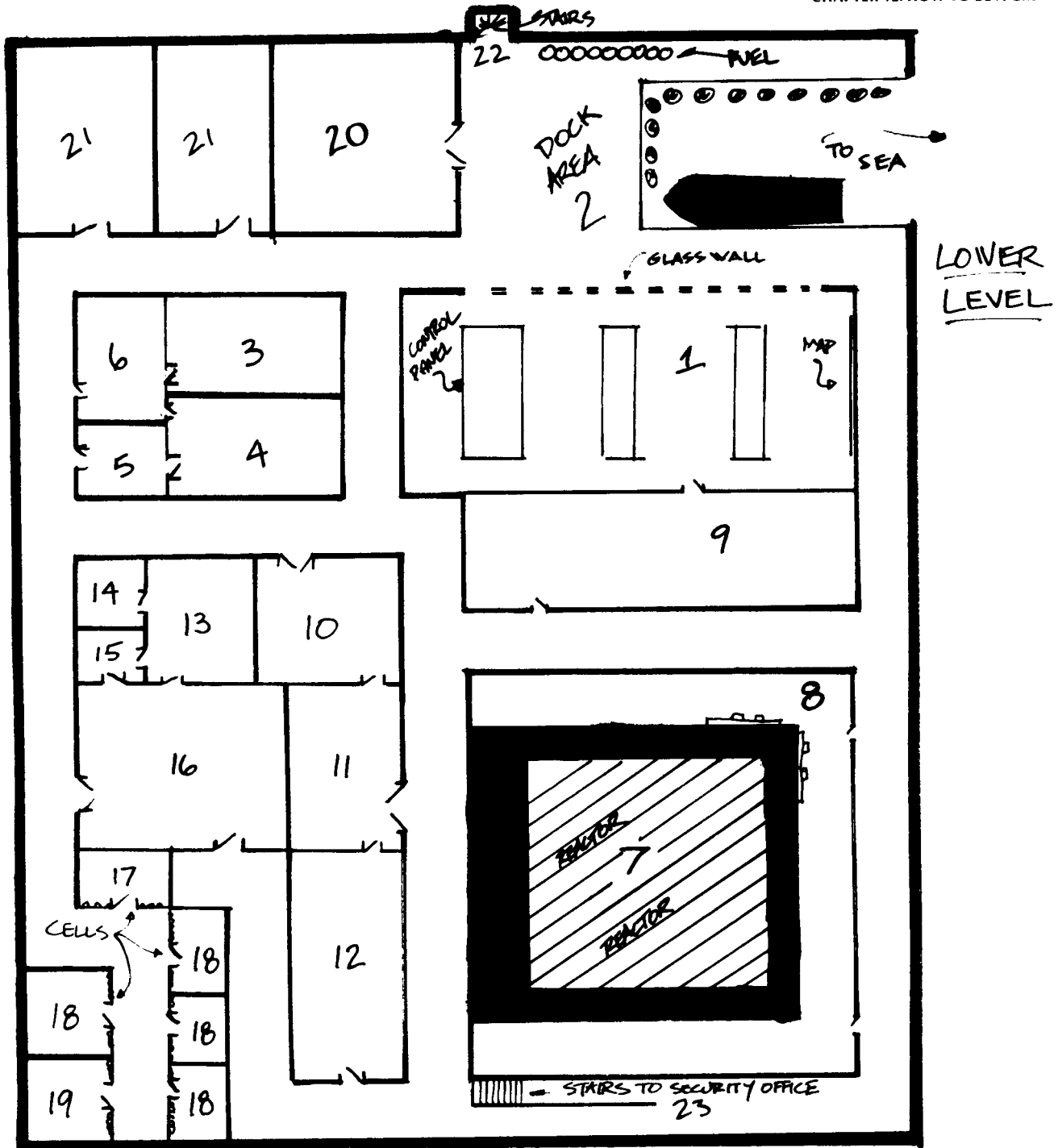
PHYSICAL EVIDENCE

You now have the basics for an adventure — villain, NPCs, locations, and sketches of the buildings. While you have the information you need to get the players through a mission, there are some extras that you may want to add. These extra elements will not take much time, but they will add immensely to the playability of the game and the enjoyment of the players. You can call these elements the physical evidence.

So much of what happens is visualized in the players' mind, it is often helpful to give them something tangible. If you take a few minutes to type up a dossier containing the information you are planning to give them orally, the players will have something to hold onto and to refer to throughout the mission. You do not have to include a picture with it; just say there is a photo attached and let the players' characters recognize the NPC in the dossier when they encounter him.

Even better is to have a piece of physical evidence ready to give the players when their characters happen on it. Handwritten notes, matchbook covers, documents, or other props you can prepare will add immeasurably to the mission. If you happen to have a bit of memorabilia hanging about that will fit into a mission, use it. Perhaps a prop you have around will inspire a mission.

If you spend the time beforehand to create a complete background for your mission, you will find it easier to run and the players will have more fun. As you gain experience in running mission, you will not need to spend as much time in preparation. A handy tour guide, a few rough sketches, the necessary NPC cards, a few bits of physical evidence — and your own ingenuity and flexibility — are all you need to prepare your mission.



KEY TO FLOORPLAN:

- | | |
|------------------------------|---|
| 1. Control room | 13. Security chief's office |
| 2. Dock and cabin cruiser | 14. Interrogation room |
| 3. Dr. No's bedroom | 15. Interrogation room |
| 4. Dr. No's dining room | 16. Guards' ready room |
| 5. File room | 17. Cell character is thrown in |
| 6. Dr. No's office | 18. Other cells |
| 7. Nuclear reactor | 19. Holck's cell |
| 8. Auxiliary reactor control | 20. Equipment storage |
| 9. Communications room | 21. Restrooms |
| 10. Chief scientist's office | 22. Stairs to upper level |
| 11. Physics lab | 23. Stairs to security office (upper level) |
| 12. Chemistry lab | |

NOTES:

This map is intended to represent a typical hand-drawn map of a villain's stronghold. It is the lower level of Dr. No's lair, which is seen in the adventure in Chapter 20.

All rooms are keyed to the descriptions below. Each room would normally be described in as much detail as needed to play them.

The map is usually never seen by the players; it is used by the GM only. It is not intended as an *objet d'art*, but as a quick reference during play.

Working with the Players

A role playing game is a cooperative effort, involving you and the players. Just because you are playing the Major Villain's part does not mean you are opposing the players. Since it is assumed you have no desire to blow up the world, you should be rooting for them all the way. This is the tricky part of being a GM — your relationship with the players. Without the players you would not have any mission, so they must be kept happy . . . but not to the point of forsaking a challenge.

While you must outline a plot line for a mission, you will have little or no control over what your players may decide to do with your outline. You also face the responsibility of entertaining the players, and your style of running a mission can be just as important, if not more so, than the actual adventure. But it can be a problem. Your style may become too predictable. ("Uh oh, he's sending out another Beautiful Foil — she must be another SMERSH agent.") Altering your style from time to time keeps your missions fresh for the players and you.

Look closely at the kinds of missions you create. Is the Beautiful Foil always what she seems to be? Or do you always make the Foil an undercover enemy agent? Do all your Major Villains belong to TAROT or, like Goldfinger, do they initiate plots on their own? Do your missions always take place in one particular area of the world? Are they always on land and never in water? Your missions will become boring to players if they are too predictable.

Ask yourself these kinds of questions from time to time. If you can detect an obvious pattern to all your missions, you will want to add variety. To rattle your players who think they have you pegged, start them off on a mission as you normally would and plopp their characters into a location they would never expect from you. That should get the adrenalin flowing.

A potent method for maintaining interest (in fact, one of the most vital ingredients of a Bond adventure) is the humor. Players will contribute by imitating the wry wit and asides for which Bond is famous. You can award extra Experience Points to any player you feel has come up with a choice riposte or has kept a sense of the sardonic in the face of the Major Villain.

Surprise guests stars from the Bond movies are quite entertaining. Having Sheriff J. W. Pepper of *Live and Let Die* and *The Man With the Golden Gun* show up unexpectedly can give players a lift. Sometimes a guest appearance by other fictional heroes — Napoleon Solo, John Steed, or Emma Peel, for example — can get a good response.

Just as effective as humor are sadness, passion and vengeance. Lisl von Schlaf's death in *For Your Eyes Only* made Bond even more determined to capture and destroy Emil Leopold Loque. If your players see this as a cruel trick on your part, explain to them that in this dangerous line of work people do die. Further, explain that their reactions may earn them more Experience Points for quality role-play. By the same reasoning, you can feel free to penalize them if they choose to have their characters shrug off such a traumatic experience.

Another way to keep missions interesting is by developing a colorful narrative style. The more you help the players visualize the action, the more focused their attention. You do not have to simply announce a task succeeds; add detail about the results. If a player wounds an opponent, describe how the guard has been knocked off his feet by the force of the bullet and how the gun flies out of his hand. If the character is trying to persuade the Major Villain to turn off the laser that is about to split him in two,

ponder over the request for a minute, shake your head, and give him a sickly smile, rather than dryly announcing his Persuasion roll failed.

Your players should have just as much enjoyment while playing as you do. If you find you are not having a good time and you have tried everything you can think of, it might be best to find another group to play with. There is nothing worse than trying to force yourself to fit the players, and vice versa.

During a Mission

Once the players are gathered and you are all ready to begin play, have them fill in the information about their characters on your Mission Record. This sheet gives you the basic information you will need about the characters during play. It will help you keep track of time during the mission and the stages of Seductions by the characters. The Mission Record can be found on page 159.

You are now ready to assign players their mission. The simplest method is to order them directly. Just have them called into M's office and hand them their assignment. The briefing gives players the background they will need to begin the mission; it should cover the basic situation which M.I.6 wants checked out, the characters involved in the situation, the location where the characters should start looking, and the special equipment (if any) they will be given. The players should then be able to ask you questions relating to their assignment, and you should give them enough information so they know exactly what they are to do and what is expected of them.

You should not spell out each step they should take or reveal all of the villain's plot. Frequently, M.I.6 is unaware of the villain's master plan, and it will be up to the players to do enough investigating to uncover the master plan. They should also be encouraged to use their initiative to continue their investigation if they turn up more than was initially stated in the briefing.

EXAMPLE: In *MOONRAKER*, Bond is sent to investigate the disappearance of a space shuttle. Neither Bond nor M.I.6 are aware of Drax's master plan to eliminate the world's population for his own master race. If you are playing a mission based on this story, you would tell your players to check with Drax about the missing shuttle; once they have discovered his suspicious actions, they will then be able to work towards uncovering the whole plan. You should not start your briefing with the statement, "Sir Hugo Drax seems to be building a secret space station which we want investigated . . ." unless there is much more to Drax's plan than the space station.

Start the players off at the tip of the iceberg — the part that is above water — and let them discover the rest of the berg that is hidden from sight. The players will feel a sense of accomplishment in discovering the complete master plan from the clues you provide.

In the briefing you can give the players some of the physical evidence to work from. They should receive a dossier with relevant background information on the major NPCs they will initially meet. You can also provide them with other clues — phony bills of lading, mysterious correspondence, missing M.I.6 operatives, and the like — that will start them on the right trail. As they come upon other pieces of evidence, you can then hand out the other props you have prepared.

The briefing in M's office is the most obvious way to begin a mission. Simple, direct and forthright — but it can get stale. You may want to vary the beginning of a session by trying other approaches.

You could delay the briefing by employing the time-honored custom of the *teaser*. The opening sequence in the Bond movies usually is not related to the main plot; it is usually an action scene with a spectacular set of stunts to get things going. You can start off your missions in a similar manner. Put the characters in a chase or combat or start them in a top secret installation, and tell them to escape. These preliminaries should not take longer than 15 minutes to play, and the characters should have a much better than even chance of surviving. The action teaser serves two purposes: first, it gets the players into the proper mind-set for the mission, and second, it allows them to pick up a few Hero Points. If the players are upset with being placed in arbitrary danger, stress the second reason.

Another method is to begin a session with the characters encountering their assignment before the briefing. This is similar to the events in *Goldfinger* where Bond met Goldfinger before he was given his formal briefing. All he knew at that point was that his next assignment involved Goldfinger, and he began investigating on his own initiative. In some cases, you can get the agents involved in a mission totally outside the influence or direction of M.I.6. In *On Her Majesty's Secret Service*, Bond spends the first part of the movie locating the villain on his own and the last part rescuing Tracy, contrary to M's warning.

Tracking the Characters

Once you have sent the characters on their way, you will have to make sure they do not wander too far astray from your plot line. In the movies, Bond always seems to follow the right course to the villain's hideout. You will therefore have to keep your group from becoming "roving players," off in every direction but the right one. Not only does split movement of characters cause extra headaches for you, keeping track of where each character is at any moment, but it can also cause frustration for the players if they feel their character is off in left field while the other players' characters are following the right scent to the Major Villain.

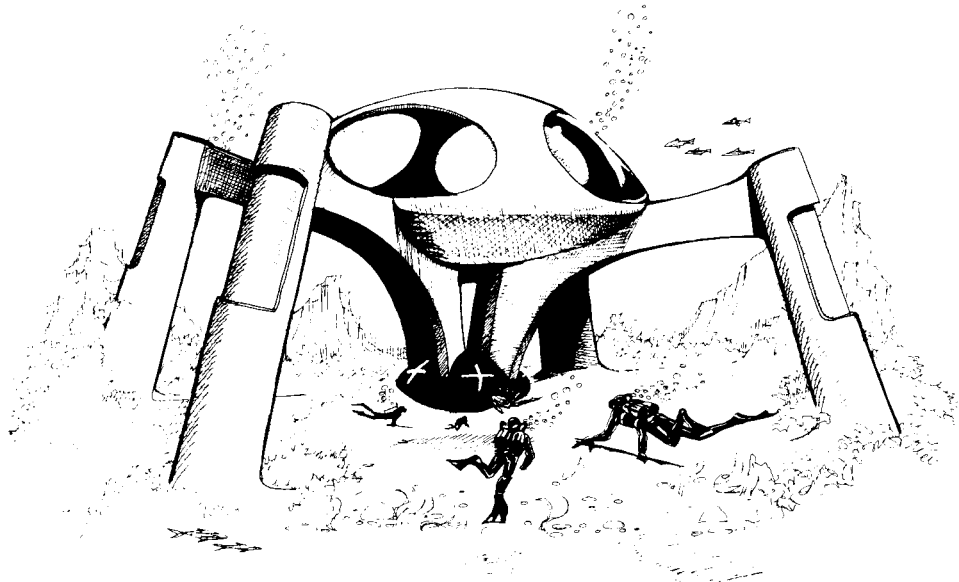
One major problem you will run into as a GM is the desire by players to split their characters off from the group and go off independently. For the sake of playability, you should try to keep the characters together as much as possible. If the characters are separated, try to keep

them to a maximum of two groups. You will have to make more notes and do more bookkeeping if the characters split up, and one group of players may become bored while you resolve the action for the other group. If you have two groups to deal with, interrupt the action with one group to continue the story with the other group (this is similar to a cut-away in movies where the action of two characters or groups are interwoven, cutting first to one group and then to the other). If your players still insist on having their characters run off individually, you can take the desperate step of having one or more of them captured and then reunite them through a rescue attempt.

There are methods you can employ to keep the characters on the right track if they go wandering. Suppose you are running a mission based on *Moonraker*. The mission requires the characters go to Rio de Janeiro, but the players have missed the importance of the addresses on some crates and decided that Florida should be the next stop because the space shuttle is there. Your problem is to get them to Rio. Now, the integrity of role playing precludes your saying, "Look, people, go to Rio!" But there are alternatives:

- Have an NPC notice the shipping address and mention it to the characters.
- Have the characters find a newspaper story about the villain's arrival in Rio.
- Have the characters find documents showing that other equipment was sent to Rio or a memo from the Major Villain notifying his office to prepare for his arrival.
- Have the plane the characters are on hijacked to Rio (effective but shows you are obviously desperate).
- Roll for Sixth Sense attempts until success and give the character a brilliant idea from out of nowhere (also a desperate action).

You can never really control what the players will infer from what their characters have learned. Therefore, you cannot guarantee their actions. Remember the foremost rule of a GM: Stay Calm. The most important quality a GM can have is flexibility. Your mission may be the best thing to hit the spy genre since microfilm, but you must always be ready to alter it. The best method is to keep your mission as loose as possible. If the mission hinges on the characters finding a set of blueprints, give them several chances to find the prints.



If you were planning on putting the blueprints in the Major Villain's safe, consider that the players may decide to go to his house instead and, not finding anything of interest, leave the area without finding the vital plans. Be prepared to put the plans in several places where the characters can find them — an office or home safe, the Major Villain's briefcase, microfilm in the pipe stem, or just about anywhere. You do not have to throw the plans to the characters no matter where they are. If the plans are in the Major Villain's office complex, the characters must go there to find it, but you do not have to limit the documents to one place in the complex. You can also give them some indicators as to where they should look. In *Goldfinger*, Bond knew exactly what building to go to at Auric Enterprises because it was the only building lit up on the night he sneaked into the industrial complex.

Sometimes it may be necessary to change the mission entirely. You may have overestimated the strength of the characters versus the NPCs, or through your fault of theirs, your players may have gone too far astray to be easily pulled back into the mainstream of the mission.

This situation inevitably happens to every GM and there are only two choices at that point: You can either call a halt to play and spend time re-doing the mission, or you can quickly re-think the mission and come up with a different path to get the players moving in the right direction again. The second choice is infinitely preferable and will be easy to accomplish if you keep the mission loose and your choices open.

You may be forced to alter the mission if the players are hopelessly stuck. If it comes to a point where you have dropped as many hints as you can think of and the characters have discovered all the clues you have available, but the players are still sitting there pounding their heads in frustration, you have reached an impasse. Something has to give and it should be you because you have more control over the situation.

There are differences in frustration levels. The players may be frustrated because the villain has eluded them again, but if they have a definite plan of action and the mission is not bogged down, there is nothing you have to change — so long as they are on the right track. If, however, they are totally stumped and confused, you may want to review what has happened so far in the mission to make sure they know what you want them to know. It is a common mistake to assume the players understood something you mentioned while they actually ignored it. Another cardinal rule as a GM: Never assume anything.

If they are still stumped, you may have to perform a *deus ex machina*, a plot contrivance whereby the heroes stumble on information from out of the blue that clears up confusion. This information can come through the miraculous discovery of a half torn note, or a radio broadcast, or something of the nature which contains a vital clue.

Time

Time within the mission should be carefully recorded. The villain usually has a timetable for his plan, and the characters will have to detect and defeat the plan before the deadline arrives. As a GM, you will have to both compress and extend time — that is, the time as perceived by the characters, not by the players. The time scale will go from days at the beginning of the mission as players travel to the first locations and start uncovering the villain's plot, to hours as the character close in on the villain as he brings his plot to fruition, to precious minutes as the characters seek to prevent the button that will destroy the world from being pushed.

You will be compressing time more often than extending it. The players may spend only three hours playing the game, but for the characters four or five days may pass. A flight from London to Paris will take only the five or ten seconds it takes the player to say, "I'm flying to Paris," but for the character an hour and a half will pass.

The time the character's actions take should be recorded. When the characters are using their skills, the time involved can be computed by using the Skill Use Chart in Chapter 3. Travel times are listed in Chapter 19 to help you keep track of the time characters spend in transit.

You will also be called on to make judgments as to how much time passes for unusual events. For example, if the characters are kidnapped and then despoised by the villains outside the city, you have to estimate the time it takes them to walk back to town (keeping in mind such factors as whether they just walked or managed to hitch a ride, their physical condition at the moment, their reactions to passing vehicles — ducking into bushes to hide from pursuers — and other circumstances).

The characters' wounds need time to heal, and you should remind them of their progress as the healing occurs. Time is also a factor when determining how far a character can travel and how hard he can exert himself before he becomes exhausted and has to rest.

Your compression of time is also important in keeping the mission moving. Role playing adventures follow a variation of Parkinson's Law: Characters will take as much time as you give them to accomplish their mission. If the players think there is no urgency, they will allow their characters to linger about forever.

Every mission should have a time limit assigned to it so that the characters must defeat the villain by a certain time. The players should be given this information early in the mission. If the Americans and Soviets are on the brink of war over the disappearance of their respective spacecraft, as in *You Only Live Twice*, and the characters are given the assignment of finding out what is going on, you should indicate the time limit they face. Tell them the Americans are launching another spacecraft in five days, and they have that long to discover what is going on and put a stop to it. The missions should have a sense of urgency to them which should be stressed to the players.

If the players have their characters inactive for some time, you can compress the game time as much as you wish. For example, if a *Goldfinger* mission is being played, the time Bond spends on the hillside watching Auric Enterprises can pass very quickly. If you ask the player what his character will do before nightfall and he says nothing, you can tell him night has suddenly fallen and ask what his character will do now.

While days and hours for the players may pass quickly, there are times when seconds in the game can take minutes to play out. When combat or a chase occurs, the time needed to resolve these situations will obviously be longer than the situation itself. Three rounds of combat that last fifteen seconds for the characters may take five or ten minutes for you and the players to resolve.

As long as you are consistent in your method for determining how much time has passed in the game, your players will become used to it and accept it.

Playing NPCs During a Mission

There are several points to keep in mind when playing the NPCs during an adventure. The most important is that your players' characters are the heroes of the missions. While NPCs can come to the rescue occasionally, it is up to

the players to use their characters in resolving the mission and overcoming the perils. In *For Your Eyes Only*, it is perfectly acceptable for Melina Havelock to come to Bond's aid when he is trying to escape from the home of the Cuban assassin, but it would be quite another matter for her to decide on her own to throw the ATAC device over the cliff. Your players may come to resent any overly helpful NPC who pops up.

Your NPCs can step in to save the day if your players have planned it that way or are responsible for the NPC's decision. In the example in the previous paragraph, it would be all right for Melina to destroy the ATAC if Bond yelled for her to do it. In *Goldfinger*, Pussy Galore called in the C.I.A. because Bond persuaded her to join his side and help him.

Aside from providing the odd rescue or ironic twist, NPCs also prove useful in a number of ways. You will find them particularly valuable when you have something to communicate to the players. Shady contacts, Fellow Secret Agents, and the like provide excellent sources of information when used properly.

NPCs are useful in keeping the players on the right track. If you have characters who insist on heading toward Florida when they should be going to Rio, you can perform a Sixth Sense roll for them while they are on their way to the airport and inform them that one character notices someone who may be following them. The characters outmaneuver and subdue the trailing NPC, and discover through Interrogation that he is being paid by the villain to keep tabs on their movements. In his suit pocket they find an airline ticket for a flight to Rio that leaves the next day. The players are ecstatic at their discovery of another clue pointing to Rio and decide to go there instead of Florida. You are thrilled that they are going to the right place, and no one realizes you just inserted that NPC on the spur of the moment.

You can also use NPCs to slow down the players if they are catching on to your plot line too quickly or if they feel the mission is too easy. For example, one standard character in a Bond adventure is the Beautiful Foil, the attractive person of the opposite sex who, for the length of that particular mission, is the romantic interest. You can have the character(s) run into the unexpected problem of having to protect the attractive female in addition to himself (in later Bond missions, these Foils have become exceedingly capable and independent, but somehow always wind up needing assistance).

It is interesting to note that in the movies Bond never seems to waste time with people who are not important to his mission. When your players' characters interact with NPCs, they should be able to discern the important encounters from the mundane ones. One simple method to help your players identify major NPCs (the ones important to the mission) is for you to speak their lines in the first person. If the NPC is not important, you can relate his dialogue as, "He says he'd be glad to let you stay here for the night." If the NPC is important to the mission, you might say, "'I'd be honored to have two such fine people grace my establishment.'" Since you can help the players immediately identify the important people by your method of presenting them, you will be able to avoid having the mission become slow and ponderous.

Personalizing Major Villains

The most complicated NPCs to run are the Major Villains. They all seem to have egos roughly the size of Australia, and consider themselves to be so far beyond the average person that their desires and plans are always more important. People to a Major Villain are merely minor annoyances or beings to be ignored or dominated.

The Major Villains also exhibit an incredible capacity to respect their enemies. If the Player Characters exhibit great resourcefulness, wit or sheer tenacity, the Major Villain will develop a sneaking admiration for them. He will decide to keep them alive so that he can share the details of his plan with people who are intelligent enough to appreciate it. He will even let them be present at the critical point in the execution of the plan. This, of course, is the perfect opportunity for the hero to stop the plan cold.

Without exception, the Major Villains in Bond adventures are connoisseurs and men of exceptional taste. They may exhibit no humanity or compassion, but they can tell a Chateaufort du Pape from domestic wine. They exhibit a style which grows out of their egotism.

They also prefer the complicated over the simple, especially when it comes to eliminating their adversaries. They never simply pick up a pistol and put a bullet between the eyes of the hero. Instead, they are always devising complicated and esoteric methods for eradicating the hero, thereby granting him the precious few seconds he needs to find an escape or to use some remarkable device (or to expend his Hero Points) to get out of danger.

The villains in your mission must exhibit these same eccentric traits. The players should never be afraid to have their characters captured. In other games or genres, this would normally mean certain death. In a Bond adventure, however, the villain will always want to know how much the characters know, will always want to relate to them his life history and explain the full scope of his plan, and will then seek to do away with them in some creative way. If the characters escape the deadly trap of the Major Villain, they need not return the same courtesies they have received but may instead do their best to foil his plot and eliminate the Villain by the most expedient method.

This hesitancy to kill the Player Characters will also extend to any Guards, Soldiers or Privileged Henchmen employed by the Major Villain.

Contacting M.I.6

You may on occasion have players who keep wanting to call back to M.I.6 for more orders. While M.I.6 is available to provide back-up service, they are not there to do all the work for your characters. You should state specifically in your briefing how often the characters may report back to headquarters and especially when they may report back. The players should be made aware that there is a hefty Experience Point penalty for continually running back to headquarters for instructions and/or advice. If this does not work, have the people at headquarters sign in exasperation and say, "That's what we sent you out there to learn!"

Another method is to put them out of contact with headquarters, either by ordering them not to contact HQ, by sending them to place where M.I.6 does not have a nearby station, or by informing them that their phones are bugged and their codes are broken. They will learn independence quickly enough.

How to Use Non-Player Characters



The NPCs are your voice in the game. They give you the opportunity to role-play along with your players. Acting out the part of an important NPC is close to the most fun you can have sitting down. You portray both the obvious NPCs (M, Q, Bill Tanner, all the Major Villains, Privileged Henchmen, and so on) and the NPCs of lesser consequence (shop owners, hotel clerks, gas station attendants and the like). When minor NPCs who have no bearing on the outcome of the mission are needed, you can invent them (giving them personalities and names) and store them in your head. Once they have played out their encounter with the characters, they can be forgotten.

You should go through the trouble of creating the characteristic values, skills and Skill Levels of an NPC only when there is some chance the characters will interact with the person in some game related way (Persuasion, combat, chases, and the like); whenever you will have to roll dice for an NPC, you can assume he is important.

NPC Creation

This chapter offers a quick method for creating important NPCs for your adventures. It involves only two dice rolls and some extra thinking on your part, and does not take as much time as creating a Player Character. On page 157, you will find an "NPC Card." You may photocopy it onto a number of 3"×5" index cards for creating a file of the important NPCs in your campaign. These cards will also be useful for noting the characteristics for the generic NPCs described in this chapter.

You should first decide what generic types of NPCs you will need. In the movie series, Bond's world is inhabited by a few caricature types who are continually encountering him. They fall into the following eight types (with examples from the movies given for each type):

BEAUTIFUL FOIL: These are women with whom Bond has a romantic interlude, but they also prove their worth in other areas and often become allies. Some Foils whom Bond has met include Honeychile Ryder, Tatiana Romanova, Tilly Masterson, Contessa Teresa Di Vincenzo, Tiffany Case, Solitaire, Lisl von Schlaf, Andrea Anders, and Melina Havelock. **Note:** If you are creating this type of NPC for use with female Player Characters, you would make them dashing and handsome males.

FELLOW SECRET AGENT: These members of intelligence organizations may or may not be allies of M.I.6. They all have extensive training in the skills vital to an M.I.6 agent. Bond, in his career, has met the following agents: Felix Leiter, Anya Amasova, Holly Goodhead, Kissy Suzuki, Tiger Tanaka, Kerim Bey, Lieutenant Hip, Mary Goodnight, and John Strangways.

GUARDS AND SOLDIERS: Inhabiting the films in unbelievable numbers, these include the guards and soldiers, police and militia, commandos and mercenaries who safeguard the Major Villain's stronghold or engage in the final shoot-out with the Villain's cronies.

MAJOR VILLAINS: Auric Goldfinger, Sir Hugo Drax, Dr. Julius No, and Karl Stromberg are some of the evil geniuses who have met and been defeated by Bond. **Note:** A Master Villain does not have to be at the rank of Mastermind.

CIVILIANS: Frequently, Bond encounters a character who plays a major part in a mission but is not part of any organization. Bond has had interesting encounters with J. W. Pepper, Marc Ange Draco, Quarrel, Sir Hillary Bray, Quarrel Jr., I Fat, Vi Vi Dahl, Jacoba Brink, and Willard Whyte.

PRIVILEGED HENCHMEN: Every Master Villain needs a good "right hand man" and Bond has encountered some highly unusual (and powerful) Henchmen. Before Bond can tackle the Master Villain, he usually must confront the Henchman in an exciting fight. Some of the major Privileged Henchmen who have been bested by Bond are Red Grant, Oddjob, Tee Hee, Jaws, Pussy Galore, Emile Leopold Loque, Nick Nack, and Erich Kreigler.

SHADY CONTACTS: These persons are important sources of information and frequently function to keep the plot lines going. Bond has met with Lazar, Luigi Ferrara, Fakesh, and Max Kalba. Contacts will prove useful as a means of passing on important information to the characters. Various types of Shady Contacts will be described in more detail below.

TECHNICIANS: These characters provide some kind of technical assistance (it does not necessarily have to be scientific) or inspiration to the Master Villain. Because they rely on brain over brawn, they are not usually confronted directly by Bond. Some Technicians who have appeared are Kronsteen, Baron Samedi, Dr. Ling, and Professor Gibson.

RANKS OF NPCs

Just as Player Characters are assigned ranks (Rookie, Agent, and “00”), NPCs are also given ranks: Hood, Criminal and Mastermind. The abilities of Hoods equal Rookies, Criminals equal Agents, and Masterminds equal “00’s.” When you create NPCs, be aware of how tough you want the opposition for the characters to be. A Privileged Henchmen of Hood rank would provide adequate opposition for a Rookie, while that same Henchman at Mastermind rank would do the Rookie in.

GROUP CHARACTERISTICS AND SKILLS

To help you in generating characteristics and their values for NPCs, there are charts included in this chapter for the eight types of generic NPCs described above. For each NPC, first roll 2D6 on the chart which corresponds to the generic type you have selected. This will give you a group of characteristic values for Criminal rank NPCs of that generic type. If a Hood or Mastermind rank exists for that type, there will be a modifier indicated at the top of the table. Apply this modifier to the characteristic values listed for that type to raise or lower the value as appropriate for that rank. For example, the Fellow Secret Agent Chart lists a STR of 9 for the “2” dice roll result. The table also indicates a –3 modifier for Hoods (for a STR value of 6) and a +3 modifier for Masterminds (for a STR of 12). If a modifier is not listed on a table, there cannot be that rank for that NPC type. For example, there is no modifier on the Beautiful Foil Table for a Mastermind rank; therefore, you cannot create a Beautiful Foil at the Mastermind rank.

A characteristic value or Skill Level on these charts cannot be brought below 1 or raised above 15 because of adjustments for rank. Note that, for friendly Beautiful Foils, Fellow Secret Agents, Civilians and other important allies, you can create NPCs at ranks equal to those of the Player Characters.

Also listed on the NPC tables are skills and Skill Levels for the generic characters you can create. Roll 2D6 for each character to determine his skills and Skill Levels. There will also be modifiers indicated for Hoods/Rookies or Masterminds/“00’s” as appropriate to that type. **Note:** Some skills listed will not work from an NPC point of view (Charisma, for example), but they are included to help you understand the personality of the character created.

After you have generated the values, skills and their levels, create a physical appearance for the NPC. Then generate Fame Points and Survival Points if you wish.

FAME POINTS

Fame Points for each NPC may be generated by using the table below. Points may be generated for both allies and enemies of the characters.

RANK OF NPC	FAME POINTS
Hood/Rookie	25 + 4D6
Criminal/Agent	75 + 6D6
Mastermind/“00”	130 + 6D6

HERO AND SURVIVAL POINTS

For all Fellow Secret Agents working on the same side as the Player Characters, you will need to generate Hero Points. For all Major Villains and Privileged Henchmen you will need to generate Survival Points. Use the following chart for generating these points.

RANK OF NPC	HERO POINTS	SURVIVAL POINTS
Hood/Rookie	D6	D6
Criminal/Agent	D6 + 3	D6 + 1
Mastermind/“00”	D6 + 8	D6 + 6

Shady Contacts

The solitary nature of an M.I.6 agent’s work will often put him out of touch with his home office. This fact of life, combined with the game’s aim of making the character as autonomous as possible, calls for the creation and maintenance of NPCs the players can turn to for information and/or equipment. These Shady Contacts are designed to act merely as aides to the characters. They do not have any authority over a character and they should not offer advice or solutions.

Listed below are the general categories of Shady Contacts who may prove useful to a character in the field.

STATION MEMBERS OF M.I.6: In an organization such as M.I.6, the characters and station personnel usually do not know one another by sight. Countersigns and codewords are the standard methods of recognition. While the individual Stations are usually ordered to give the character every possible support, the character will find it easier to deal with the Station heads if he has developed a rapport with them. It was infinitely easier for Bond to enlist Kerim Bey’s help in *From Russia With Love* once they had established a mutual respect and liking.

MEMBERS OF THE BROTHERHOOD: Being on a close basis with another nation’s intelligence agents can give a character greater freedom in that country and greater credibility with local authorities. Felix Leiter proved invaluable when the trail of smuggled diamonds led to Las Vegas in *Diamonds Are Forever*. He interceded for Bond at customs and later managed to square Bond with the local police. These contacts can be very useful in obtaining equipment and/or manpower in the contact’s home country.

INFORMANTS: People on the periphery of the intelligence networks hear rumors and bits of information which may be useful to the character. Such people include local power figures (legal or otherwise) and local freelance operatives. When Bond and Kerim Bey needed information about the activities of the Soviets, they turned to the gypsies camped outside the city to get the most up-to-date information.

INDIGENOUS PERSONNEL: Whenever a character enters a locale of which he has no first hand knowledge, he will need maps, directories and guidebooks, or, better yet, some native who is friendly to him. A guide will have more intimate knowledge of an area than any guidebook or dossier. Locating Dr. No’s base island and getting there was much easier with Quarrel’s knowledge of the islands and waters in the area.

LOCAL AUTHORITIES: Having a contact in local law enforcement or government can be very useful when a character enters foreign territory or needs help in tracking a lead. It may help keep him out of serious trouble should he be forced to break the law on an assignment.

MASTER CRIMINALS: Of course, no character would be caught associating with common thieves, but knowing some high-class, “respectable” criminals can be quite beneficial because they have sources of information usually unavailable to legitimate operatives. They are also efficient sources of men and equipment. However, these types are most likely to help when it serves their own purposes. In *On Her Majesty’s Secret Service*, Marc Ange Draco put his men at Bond’s service in order to rescue his daughter, the Contessa Teresa. In *For Your Eyes Only*, Colombo knew how to find and assault the place where Kristatos was meeting the Soviets.

CRAFTSMEN AND ARTISANS: When the character is out of touch with headquarters, especially Q Branch, he may still need a specialized piece of equipment made or repaired. Such knowledge is also helpful when tracking down the equipment used by the opposition. Because of the reputation and craftsmanship of Lazar in *The Man With the Golden Gun*, Q Branch was able to identify him as the source of Scaramanga's ammunition.

SPECIALISTS AND ACADEMICIANS: Often a character's assignment will require specialized knowledge which cannot be obtained through the normal M.I.6 channels. Should an adventure deal with an esoteric subject or should a character request information on such a subject, the GM should be ready to handle such a situation. In order to infiltrate Piz Gloria in *On Her Majesty's Secret Service*, Bond needed to be tutored by Sir Hilary Bray in the finer points of heraldry. If a situation requires knowledge of an esoteric subject you should provide it through this type of contact.

MINOR FUNCTIONARIES: People of even the smallest measure of authority can cross the path of a character. These include such petty types as lower-level bureaucrats, head waiters, train conductors, hotel managers, and the like. These are hardly ever cultivated as life-long friends but the character can make use of them briefly, usually through the age-old custom of greasing the palm. When Bond wished to keep the death of Kerim Bey quiet, he slipped the conductor a substantial amount of money and made a vague promise that Kerim's friends might also reward him for his action.

BEAUTIFUL FOIL TABLE

Characteristics

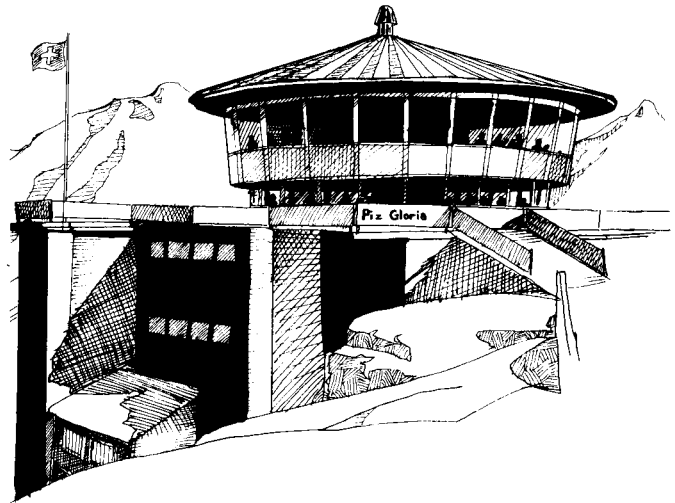
(-4 for Hood/Rookie values)

2D6 DICE RESULT	CHARACTERISTICS (VALUES)				
2	STR (6)	DEX (9)	WIL (8)	PER (9)	INT (10)
3	STR (9)	DEX (7)	WIL (7)	PER (8)	INT (6)
4	STR (6)	DEX (7)	WIL (8)	PER (7)	INT (6)
5	STR (7)	DEX (6)	WIL (8)	PER (8)	INT (9)
6	STR (6)	DEX (8)	WIL (7)	PER (6)	INT (7)
7	STR (8)	DEX (7)	WIL (7)	PER (8)	INT (6)
8	STR (7)	DEX (6)	WIL (6)	PER (7)	INT (8)
9	STR (7)	DEX (7)	WIL (7)	PER (9)	INT (7)
10	STR (8)	DEX (9)	WIL (7)	PER (6)	INT (7)
11	STR (9)	DEX (9)	WIL (8)	PER (8)	INT (6)
12	STR (6)	DEX (8)	WIL (8)	PER (9)	INT (10)

Skills

(-4 levels for Hoods/Rookies)

2D6 DICE RESULT	SKILLS (SKILL LEVELS)
2	Charisma (9); Driving (5); Gambling (8); Seduction (8)
3	Charisma (6); Driving (6); Hand-to-Hand Combat (6); Seduction (5)
4	Driving (7); Gambling (8); Local Customs (8); Riding (9)
5	Charisma (8); Driving (8); Local Customs (9); Piloting (7)
6	Boating (4); Diving (4); Driving (7); Seduction (4)
7	Boating (6); Driving (5); Evasion (3); Local Customs (6)
8	Driving (5); Fire Combat (3); Mountaineering (2); Science (1)
9	Driving (6); Fire Combat (2); Gambling (2); Hand-to-Hand Combat (1)
10	Boating (4); Driving (10); Gambling (4); Piloting (6)
11	Boating (5); Diving (4); Driving (5); Local Customs (5)
12	Driving (6); Evasion (4); Fire Combat (1)



GUARDS AND SOLDIERS TABLE

Characteristics

(-4 for Hood values; +4 for Mastermind values)

2D6 DICE RESULT	CHARACTERISTICS (VALUES)				
2	STR (11)	DEX (10)	WIL (9)	PER (8)	INT (9)
3	STR (11)	DEX (11)	WIL (8)	PER (9)	INT (7)
4	STR (10)	DEX (9)	WIL (9)	PER (10)	INT (8)
5	STR (9)	DEX (8)	WIL (8)	PER (9)	INT (9)
6	STR (8)	DEX (9)	WIL (9)	PER (8)	INT (8)
7	STR (10)	DEX (10)	WIL (9)	PER (8)	INT (7)
8	STR (9)	DEX (11)	WIL (10)	PER (10)	INT (8)
9	STR (8)	DEX (9)	WIL (9)	PER (8)	INT (8)
10	STR (9)	DEX (10)	WIL (7)	PER (10)	INT (9)
11	STR (9)	DEX (9)	WIL (9)	PER (11)	INT (6)
12	STR (10)	DEX (8)	WIL (8)	PER (9)	INT (8)

Skills

(-4 levels for Hoods; +4 for Masterminds)

2D6 DICE RESULT	SKILLS (SKILL LEVELS)
2	Driving (1); Evasion (4); Fire Combat (5); Hand-to-Hand Combat (7)
3	Boating (3); Driving (4); Fire Combat (5); Hand-to-Hand Combat (4)
4	Driving (3); Fire Combat (7); Hand-to-Hand Combat (3); Piloting (2)
5	Driving (4); Fire Combat (6); Hand-to-Hand Combat (7); Stealth (6)
6	Driving (3); Fire Combat (10); Hand-to-Hand Combat (3); Riding (3)
7	Driving (5); Evasion (2); Fire Combat (4); Hand-to-Hand Combat (4); Interrogation (2)
8	Driving (6); Evasion (5); Fire Combat (4); Hand-to-Hand Combat (4)
9	Driving (6); Fire Combat (8); Hand-to-Hand Combat (10); Stealth (3)
10	Driving (1); Evasion (1); Fire Combat (3); Hand-to-Hand Combat (4)
11	Driving (1); Fire Combat (2); Hand-to-Hand Combat (4); Interrogation (1)
12	Driving (3); Fire Combat (2); Hand-to-Hand Combat (5); Sixth Sense (4)

SHADY CONTACTS TABLE**Characteristics**

(-3 for Hood values; +3 for Mastermind values)

2D6 DICE RESULT	CHARACTERISTICS (VALUES)				
2	STR (9)	DEX (5)	WIL (8)	PER (12)	INT (9)
3	STR (8)	DEX (6)	WIL (7)	PER (9)	INT (10)
4	STR (7)	DEX (7)	WIL (9)	PER (10)	INT (9)
5	STR (6)	DEX (9)	WIL (7)	PER (9)	INT (11)
6	STR (6)	DEX (8)	WIL (9)	PER (11)	INT (9)
7	STR (5)	DEX (7)	WIL (8)	PER (9)	INT (11)
8	STR (7)	DEX (6)	WIL (6)	PER (11)	INT (10)
9	STR (6)	DEX (6)	WIL (8)	PER (10)	INT (8)
10	STR (5)	DEX (5)	WIL (9)	PER (8)	INT (10)
11	STR (6)	DEX (7)	WIL (9)	PER (10)	INT (11)
12	STR (7)	DEX (6)	WIL (10)	PER (11)	INT (12)

Skills

(-3 levels for Hoods; +3 for Masterminds)

2D6 DICE RESULT	SKILLS (SKILL LEVELS)
2	Cryptography (4); Evasion (8); Fire Combat (2); Sixth Sense (4)
3	Cryptography (3); Evasion (9); Fire Combat (5); Sixth Sense (9)
4	Cryptography (4); Disguise (4); Driving (3); Evasion (4)
5	Diving (3); Driving (4); Hand-to-Hand Combat (4); Local Customs (3)
6	Boating (3); Cryptography (4); Local Customs (10); Riding (4)
7	Driving (2); Evasion (3); Fire Combat (4); Sixth Sense (4)
8	Demolitions (7); Driving (3); Pickpocket (4); Sixth Sense (3)
9	Cryptography (4); Driving (5); Evasion (3); Hand-to-Hand Combat (1)
10	Boating (4); Cryptography (3); Driving (6); Fire Combat (6)
11	Driving (9); Evasion (8); Fire Combat (8); Sixth Sense (5)
12	Cryptography (6); Disguise (6); Driving (7); Sixth Sense (5)

PRIVILEGED HENCHMEN TABLE**Characteristics**

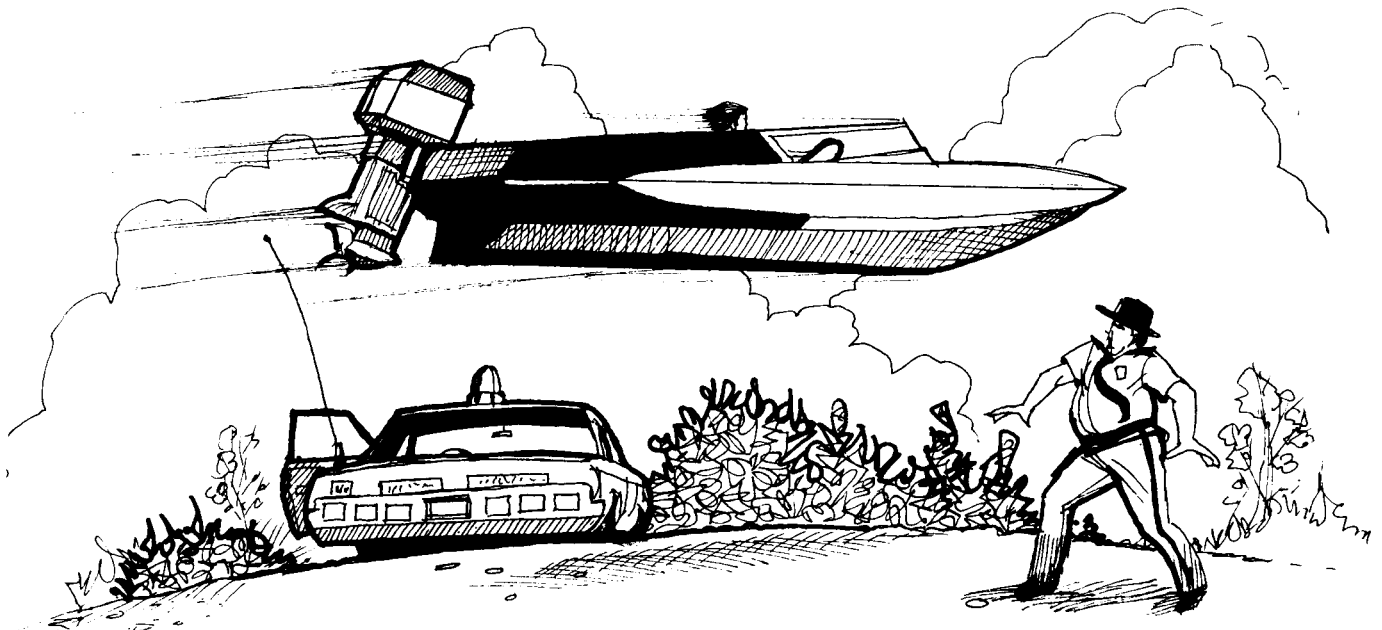
(-5 for Hood values; +5 for Mastermind values)

2D6 DICE RESULT	CHARACTERISTICS (VALUES)				
2	STR (7)	DEX (8)	WIL (9)	PER (10)	INT (8)
3	STR (8)	DEX (7)	WIL (10)	PER (9)	INT (9)
4	STR (9)	DEX (8)	WIL (7)	PER (6)	INT (10)
5	STR (6)	DEX (7)	WIL (8)	PER (7)	INT (7)
6	STR (9)	DEX (10)	WIL (6)	PER (8)	INT (8)
7	STR (10)	DEX (9)	WIL (8)	PER (7)	INT (6)
8	STR (10)	DEX (7)	WIL (10)	PER (7)	INT (6)
9	STR (10)	DEX (6)	WIL (7)	PER (6)	INT (6)
10	STR (9)	DEX (8)	WIL (9)	PER (6)	INT (6)
11	STR (7)	DEX (10)	WIL (7)	PER (10)	INT (7)
12	STR (6)	DEX (10)	WIL (10)	PER (10)	INT (6)

Skills

(-5 levels for Hoods; +5 for Masterminds)

2D6 DICE RESULT	SKILLS (SKILL LEVELS)
2	Demolitions (10); Driving (8); Fire Combat (7); Hand-to-Hand Combat (9); Stealth (6)
3	Driving (4); Fire Combat (3); Gambling (4); Hand-to-Hand Combat (10); Torture (7)
4	Driving (7); Fire Combat (10); Hand-to-Hand Combat (5); Interrogation (6); Sixth Sense (7)
5	Disguise (10); Driving (5); Fire Combat (6); Hand-to-Hand Combat (6); Piloting (10)
6	Driving (7); Fire Combat (4); Hand-to-Hand Combat (9); Interrogation (7); Pickpocket (5)
7	Boating (2); Driving (7); Evasion (5); Fire Combat (6); Hand-to-Hand Combat (7); Piloting (3)
8	Disguise (5); Driving (5); Fire Combat (8); Hand-to-Hand Combat (6); Lockpicking and Safecracking (5)
9	Diving (8); Driving (3); Hand-to-Hand Combat (9); Mountaineering (5); Sixth Sense (8)
10	Demolitions (6); Driving (10); Fire Combat (3); Hand-to-Hand Combat (9); Piloting (3)
11	Disguise (7); Driving (6); Electronics (5); Hand-to-Hand Combat (10); Interrogation (5); Torture (10)
12	Boating (10); Driving (10); Evasion (10); Fire Combat (2); Hand-to-Hand Combat (5); Piloting (10)



FELLOW SECRET AGENT TABLE**Characteristics**

(-3 for Hood/Rookie values; +3 for Mastermind/"00" values)

2D6 DICE RESULT	CHARACTERISTICS (VALUES)				
2	STR (9)	DEX (10)	WIL (9)	PER (10)	INT (11)
3	STR (10)	DEX (9)	WIL (9)	PER (9)	INT (10)
4	STR (10)	DEX (9)	WIL (9)	PER (10)	INT (9)
5	STR (9)	DEX (11)	WIL (9)	PER (9)	INT (10)
6	STR (11)	DEX (9)	WIL (10)	PER (9)	INT (9)
7	STR (9)	DEX (10)	WIL (11)	PER (9)	INT (9)
8	STR (10)	DEX (11)	WIL (8)	PER (9)	INT (9)
9	STR (9)	DEX (8)	WIL (9)	PER (12)	INT (8)
10	STR (9)	DEX (10)	WIL (9)	PER (10)	INT (8)
11	STR (10)	DEX (10)	WIL (9)	PER (9)	INT (8)
12	STR (12)	DEX (9)	WIL (9)	PER (10)	INT (12)

Skills

(-3 levels for Hoods/Agents; +3 for Masterminds/"00's")

2D6 DICE RESULT	SKILLS (SKILL LEVELS)
2	Cryptography (6); Demolitions (8); Disguise (7); Driving (9); Electronics (8); Fire Combat (10); Hand-to-Hand Combat (12); Interrogation (10); Lockpicking and Safecracking (10)
3	Boating (7); Driving (7); Electronics (10); Fire Combat (6); Hand-to-Hand Combat (11); Interrogation (10); Sixth Sense (4); Torture (5)
4	Charisma (6); Driving (10); Fire Combat (6); Hand-to-Hand Combat (5); Local Customs (9); Mountaineering (5); Piloting (6); Seduction (4)
5	Charisma (5); Cryptography (7); Driving (4); Evasion (7); Fire Combat (8); Gambling (5); Hand-to-Hand Combat (6); Lockpicking and Safecracking (5); Riding (5); Science (6); Seduction (7)
6	Cryptography (6); Demolitions (5); Disguise (6); Driving (10); Electronics (7); Fire Combat (6); Hand-to-Hand Combat (4); Local Customs (6); Seduction (10); Sixth Sense (5); Stealth (9)
7	Charisma (9); Cryptography (5); Demolitions (5); Driving (6); Fire Combat (5); Gambling (4); Hand-to-Hand Combat (7); Interrogation (6); Pickpocket (8); Piloting (4); Sixth Sense (5)
8	Charisma (4); Cryptography (5); Demolitions (5); Driving (5); Fire Combat (6); Hand-to-Hand Combat (4); Piloting (4); Sixth Sense (5)
9	Disguise (6); Diving (5); Driving (4); Electronics (4); Fire Combat (10); Hand-to-Hand Combat (5); Science (5); Seduction (6); Stealth (4)
10	Boating (2); Driving (12); Evasion (7); Fire Combat (7); Gambling (2); Hand-to-Hand Combat (4); Local Customs (5); Lockpicking and Safecracking (5); Pickpocket (4); Seduction (4)
11	Cryptography (9); Demolitions (12); Driving (3); Electronics (10); Fire Combat (12); Hand-to-Hand Combat (5); Science (10)
12	Boating (10); Charisma (4); Disguise (1); Driving (10); Fire Combat (12); Gambling (10); Hand-to-Hand Combat (12); Interrogation (8); Local Customs (1); Piloting (10); Sixth Sense (9); Stealth (10)

MAJOR VILLAINS TABLE**Characteristics**

(+4 for Mastermind values)

2D6 DICE RESULT	CHARACTERISTICS (VALUES)				
2	STR (11)	DEX (3)	WIL (4)	PER (11)	INT (11)
3	STR (4)	DEX (11)	WIL (11)	PER (10)	INT (9)
4	STR (5)	DEX (6)	WIL (10)	PER (9)	INT (11)
5	STR (6)	DEX (7)	WIL (9)	PER (10)	INT (10)
6	STR (5)	DEX (8)	WIL (10)	PER (9)	INT (9)
7	STR (5)	DEX (7)	WIL (8)	PER (8)	INT (10)
8	STR (6)	DEX (7)	WIL (7)	PER (10)	INT (11)
9	STR (7)	DEX (8)	WIL (8)	PER (11)	INT (11)
10	STR (8)	DEX (7)	WIL (11)	PER (5)	INT (8)
11	STR (10)	DEX (10)	WIL (11)	PER (10)	INT (9)
12	STR (9)	DEX (7)	WIL (9)	PER (7)	INT (9)

Skills

(+4 levels for Masterminds)

2D6 DICE RESULT	SKILLS (SKILL LEVELS)
2	Charisma (11); Disguise (6); Electronics (11); Hand-to-Hand Combat (5); Interrogation (6); Piloting (10); Science (9); Torture (8)
3	Charisma (5); Cryptography (11); Diving (6); Electronics (8); Evasion (4); Fire Combat (6); Gambling (4); Sixth Sense (8)
4	Charisma (4); Disguise (11); Driving (5); Fire Combat (3); Hand-to-Hand Combat (5); Local Customs (5); Mountaineering (5); Science (11)
5	Charisma (11); Cryptography (3); Demolitions (4); Driving (3); Electronics (5); Fire Combat (3); Hand-to-Hand Combat (4); Science (8)
6	Charisma (11); Electronics (11); Hand-to-Hand Combat (4); Interrogation (5); Mountaineering (3); Piloting (4); Science (6); Seduction (4)
7	Charisma (11); Demolitions (4); Disguise (11); Driving (2); Electronics (11); Fire Combat (4); Gambling (5); Science (11)
8	Boating (3); Charisma (1); Electronics (4); Evasion (10); Hand-to-Hand Combat (5); Lockpicking and Safecracking (10); Torture (11)
9	Boating (3); Demolitions (6); Disguise (6); Driving (4); Electronics (5); Gambling (5); Interrogation (8); Science (5); Sixth Sense (5)
10	Demolitions (11); Diving (5); Driving (10); Gambling (11); Hand-to-Hand Combat (5); Pickpocket (6); Riding (6); Science (11)
11	Boating (11); Charisma (6); Diving (11); Electronics (9); Fire Combat (8); Riding (7); Science (11); Seduction (5); Sixth Sense (6)
12	Demolitions (9); Driving (5); Fire Combat (4); Local Customs (5); Lockpicking and Safecracking (6); Piloting (11); Science (11)

TECHNICIANS TABLE**Characteristics**

(-3 for Hood values)

2D6 DICE RESULT	CHARACTERISTICS (VALUES)				
2	STR (7)	DEX (12)	WIL (5)	PER (10)	INT (13)
3	STR (5)	DEX (9)	WIL (6)	PER (9)	INT (8)
4	STR (6)	DEX (11)	WIL (7)	PER (6)	INT (9)
5	STR (7)	DEX (8)	WIL (6)	PER (7)	INT (12)
6	STR (6)	DEX (10)	WIL (5)	PER (8)	INT (11)
7	STR (5)	DEX (9)	WIL (6)	PER (9)	INT (10)
8	STR (6)	DEX (11)	WIL (7)	PER (8)	INT (9)
9	STR (7)	DEX (9)	WIL (6)	PER (7)	INT (10)
10	STR (6)	DEX (10)	WIL (5)	PER (6)	INT (8)
11	STR (5)	DEX (12)	WIL (6)	PER (7)	INT (9)
12	STR (6)	DEX (8)	WIL (7)	PER (8)	INT (14)

Skills

(-3 levels for Hoods)

2D6 DICE RESULT	SKILLS (SKILL LEVELS)
2	Demolitions (10); Fire Combat (1)
3	Hand-to-Hand (1); Torture (15)
4	Driving (4); Lockpicking and Safecracking (12)
5	Gambling (13); Electronics (3)
6	Disguise (14); Science (2)
7	Cryptography (14); Driving (3)
8	Fire Combat (1); Science (13)
9	Electronics (10); Piloting (3)
10	Interrogation (15); Torture (1)
11	Interrogation (2); Torture (14)
12	Boating (14); Mountaineering (14)

CIVILIANS TABLE**Characteristics**

(-3 for Hood/Rookie values; +3 for Mastermind/"00" values)

2D6 DICE RESULT	CHARACTERISTICS (VALUES)				
2	STR (7)	DEX (6)	WIL (8)	PER (6)	INT (7)
3	STR (8)	DEX (7)	WIL (9)	PER (7)	INT (8)
4	STR (5)	DEX (4)	WIL (6)	PER (4)	INT (5)
5	STR (6)	DEX (5)	WIL (7)	PER (5)	INT (6)
6	STR (6)	DEX (5)	WIL (6)	PER (7)	INT (7)
7	STR (6)	DEX (5)	WIL (5)	PER (6)	INT (5)
8	STR (5)	DEX (6)	WIL (4)	PER (7)	INT (5)
9	STR (6)	DEX (6)	WIL (5)	PER (4)	INT (6)
10	STR (7)	DEX (7)	WIL (6)	PER (6)	INT (6)
11	STR (6)	DEX (6)	WIL (5)	PER (5)	INT (7)
12	STR (5)	DEX (5)	WIL (5)	PER (5)	INT (6)

Skills

(-3 levels for Hoods/Agents; +3 for Masterminds/"00's")

2D6 DICE RESULT	SKILLS (SKILL LEVELS)
2	Charisma (4); Driving (1); Fire Combat (4); Hand-to-Hand Combat (3)
3	Driving (2); Seduction (4)
4	Driving (3); Pilot (4)
5	Boating (5); Driving (5)
6	Boating (5); Evasion (1)
7	Driving (3); Evasion (1)
8	Gambling (2); Riding (4)
9	Charisma (3); Driving (1)
10	Driving (2); Electronics (1)
11	Boating (1); Diving (3)
12	Driving (2); Fire Combat (1)



Non-Player Character Encounter System



This system allows you to create a random encounter whenever you feel the need to do so. This encounter may occur when the players are unable to catch on to the main plot of the adventure, when the mission is proceeding smoothly but you feel the need to spice it up with a chance meeting, or when you want the characters to have an encounter that is typical of the Bond movies.

Using the Encounter Tables

The Encounter Tables are meant to aid you when running an adventure for which you have not pre-planned all the encounters. It is meant as a source of inspiration and is certainly not intended to restrict your creativity. The tables are meant to cover only those areas in which most encounters from the movies have occurred — the urban areas which James Bond and most other secret agents frequent. If the encounter you generate does not match the adventure or interferes with it, ignore it and roll a new one.

There are two Area Encounter Tables, labeled *Hot* and *Cold*. Use the Hot Area Encounter Table whenever characters are in a location related directly to a mission, and the Cold Area Encounter Table whenever they have wandered astray. Recommended times for encounters are whenever the characters appear in public, such as when one or more of them leave their hotel, the local M.I.6 Station, or other

base of operations. You make the decision as to when an encounter will occur.

To determine the type of encounter, select the appropriate table and roll 2D6. Cross-reference the results of the two dice, and you will find the type of encounter plus any modifier. Refer to the encounter descriptions to determine what will happen to the characters.

Encounter types on each table printed in *italics* indicate generic types — Beautiful Foil, Fellow Secret Agent, Technician and so on. Each generic type has several different kinds of encounters. You determine which of the encounters listed for the generic type is used by rolling a D6; if there is a modifier listed with the generic type on either table (+1, -1, and so on) then apply that modifier to the die roll (the modified die roll can never be less than 1) to determine the correct number for the encounter with that NPC.

EXAMPLE: If you are using the Hot Area Encounter Table and rolled two 5's on the dice, the result would be "*Beautiful Foil +3*." You would roll a D6 once; if the result were 5, you would add the 3 modifier and then check under the encounter description number 8 for the Beautiful Foil.

If an encounter leads to any confrontation with the Major Villain's minions, determine the number of the enemy by rolling a D6. It will often happen that one encounter will lead to another; any modifiers to the second encounter are indicated.

HOT AREA ENCOUNTER TABLE

SECOND DIE ROLL	FIRST DIE ROLL					
	1	2	3	4	5	6
1	<i>Beautiful Foil</i>	Vehicle Clue	<i>Technician (+1)</i>	Opportunity	Employment Offer	<i>Shady Contact (+1)</i>
2	Dead Body	Thief	<i>Soldiers (+1)</i>	Mysterious Note	<i>Soldiers (+2)</i>	<i>Fellow Secret Agent (+1)</i>
3	<i>Privileged Henchman</i>	<i>Civilian (+1)</i>	Opportunity	<i>Shady Contact (+2)</i>	Kidnapping	Assassin
4	Paging	<i>Technician (+2)</i>	<i>Beautiful Foil (+1)</i>	M.I.6	Suspicious Action	<i>Soldiers (+2)</i>
5	<i>Fellow Secret Agent (+2)</i>	<i>Soldiers (+2)</i>	Code Broken	Intuition	<i>Beautiful Foil (+3)</i>	Informant
6	<i>Technician (+2)</i>	<i>Shady Contact (+1)</i>	Attack	Chase	<i>Privileged Henchman</i>	<i>Major Villain</i>

COLD AREA ENCOUNTER TABLE

SECOND DIE ROLL	FIRST DIE ROLL					
	1	2	3	4	5	6
1	<i>Beautiful Foil</i> (−1)	Hijacking	Newspaper	Questioning	<i>Civilian</i> (−1)	Soldier
2	James Bond	<i>Shady Contact</i> (−1)	<i>Technician</i> (−1)	<i>Fellow Secret Agent</i>	Remote Control	<i>Civilian</i>
3	Arrest	Newspaper	<i>Beautiful Foil</i>	<i>Soldier</i>	Television	Informant
4	<i>Shady Contact</i> (−1)	Tourists	Hotel Operator	Frosty Reception	<i>Soldier</i>	<i>Technician</i> (−1)
5	Dead Body	<i>Civilian</i>	<i>Chase</i> (−2)	<i>Beautiful Foil</i>	<i>Fellow Secret Agent</i>	<i>Shady Contact</i>
6	Newspaper	Computer Foul Up	<i>Technician</i>	<i>Shady Contact</i>	Intuition	<i>Civilian</i>

Encounter Descriptions

Some descriptions will vary, depending upon a character's use of Hero Points. Such encounters will be noted by the words “(Hero Point)” following the name of the encounter. Whenever an encounter of that type is indicated, you should inquire of the player if he will use a Hero Point before you reveal the nature of the encounter. The use of the Hero Point will alter the events of that encounter.

The players can never use Hero Points to affect your dice rolls when determining the kind of encounter that will occur. Hero Points may be used only to influence the events of the encounter.

Certain encounters use the generic NPC types outlined in Chapter 13. If you plan to use the Encounter Tables, you will want to have the characteristics and skills for the NPCs already generated in case of combat or chases.

The encounter descriptions are listed in alphabetical order.

ARREST: The characters are arrested at their port of entry by local authorities. The locals (Soldiers) have been tipped off by the Major Villain (or villainous underlings) that the characters are carrying concealed weapons. It will take a couple of days to sort everything out, unless none of the arrested characters is carrying a weapon, in which case they will be released immediately with appropriate apologies.

A character who makes a Persuasion roll of Quality Rating 3 or better will discover who tipped off the authorities.

ASSASSIN: (Hero Point) If any character was looking for a particular NPC (excluding the Major Villain and his associates), the assassin got to that NPC first. Expenditure of a Hero Point will allow the character(s) to arrive just in time to prevent the killing. The assassin is a Fellow Secret Agent. If no Hero Point is expended, this becomes a Dead Body encounter (see below).

If the character(s) is not looking for any particular NPC, then the assassin has been sent to kill a character (by the Major Villain) and will make the attempt in a public place. Give the character a Sixth Sense roll to detect the attempt.

ATTACK: (Hero Point) A sinister attack upon a character, taking such forms as poisonous snakes, tarantulas, and gruesome impaling traps, will be triggered when the character returns to his hotel room or current residence and opens the door. Using a Hero Point allows any affected character to escape harm. The Major Villain was the instigator of the attack.

BEAUTIFUL FOILS: These alluring women and dashing men can sometimes provide valuable information to characters, as well as providing romantic interest. The following encounters are for Beautiful Foils; roll a D6 and apply any modifier to determine the number of the encounter.

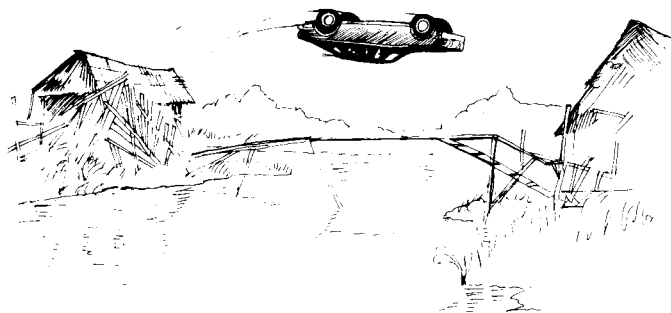
- 1,2: Airline or other travel personnel have encountered the character(s). The person encountered has no useful information, but seems quite willing for some dalliance to occur.
- 3: An elegant and stately Foil has crossed the path of the character(s). A character may gain information on where to find a Shady Contact.
- 4: This Foil is a superb athlete undergoing vigorous training, but the person will be quite willing to undertake some risks on behalf of the character(s). It is quite possible that the Foil has training in skills (as a Soldier) that will be useful. The training schedule requires discipline when working out, but a character will find this Foil pleasantly flexible during leisure hours.
- 5: Encountered in a casino, restaurant or fancy night spot, this Foil is very fond of the good life and also has connections that can lead to a Shady Contact or a Technician (the choice is up to the character). The Foil will display a growing fondness toward the character, hoping to continue the liaison.
- 6,7: **(Hero Point)** This Foil has been found in the midst of a sticky situation, with a couple of Criminals providing the glue. Expenditure of a Hero Point indicates the Criminals are employed by the Major Villain, and the Foil has information concerning the Villain's plot. The Foil is an investigative type (private detective, newspaper reporter and the like) who will work with the character on the mission until everything has been uncovered.
- 8: This Foil is in the employ of the Major Villain in some minor capacity. The person will be willing to divulge information on some aspect of the Major Villain's operation (location of plans, names of Technicians, and the like) to which the Foil has access. The character may have to use Seduction to overcome any initial reluctance to divulge the information.
- 9: This foil falls in love with a character and is willing to take any risk alongside the character. The Foil can lead the character to a Shady Contact who is a relative, thus granting the character a +3 modifier on the Reaction roll for that encounter. Of course, any character who treats this Foil in a shabby manner will have made a venomous enemy.

CHASE: High speed, daring, dangerous encounters involving the character(s) as soon as a vehicle becomes available. Roll D6 (applying any modifier) to find the exact nature of the chase as described below. Modified rolls of 2 or less indicate the chases have no connection with the mission.

- 1: Being pursued by Hoods (Soldiers) in the employ of the local gang boss. The object is “to throw a little scare” into the character. Their vehicle is of the same class (for example, ground vehicle) as the character's.
- 2: Pursuer is a Fellow Secret Agent working for an Enemy intelligence agency with orders to follow the character. No vio-

lence will be attempted unless the character attempts to harm the fellow agent or his vehicle. The Fellow Agent's vehicle will be of the same kind as that used by the character.

- 3: A vehicle full of exceedingly ugly fellows (Soldiers) intent upon either capturing or eliminating the character, whichever is appropriate. They are packed (maximum 6) into the same kind of vehicle as used by the character.
- 4: Same as 3 above, only there are two 2 vehicles, and they will try to capture the character.
- 5: A full-blown Bond chase involving at least 3 vehicles, one of which must be a helicopter. There will continue to be pursuing vehicles until the character(s) manages to cause the mishap of at least 9 vehicles before ending the chase. The object will be to capture or eliminate the character(s).
- 6: Same as 5 above, only one of the pursuers is a Privileged Henchman. The chase will end when D6 vehicles are disabled and the Privileged Henchman's vehicle is out of the chase.



CIVILIAN: These encounters will rarely provide much information for the characters, but will often add a challenge to an encounter. Roll a D6 and apply any modifier to determine the number of the encounter below.

- 1: This boor insists he has valuable information, but has nothing but the gall to try to swindle an M.I.6 agent.
- 2: A retired army officer is quite willing to help in his very limited way. Roll D6; on a 1, the officer knows a Shady Contact, and on a 6, he introduces the character to a Beautiful Foil. Otherwise, he simply chats amiably about his experiences in Borneo.
- 3: A professional vehicle operator (airline pilot, race car driver, ship's captain) meets the character. If the encounter area is *Hot*, he leads the character to either a Vehicle Clue or Technician encounter as appropriate. If the encounter area is *Cold*, the NPC leads the character to a Technician.
- 4: A kindly old woman (in a store, on the street, in a restaurant, or wherever else that is appropriate) strikes up a conversation with the character. If the encounter area is *Cold*, she happens to mention a loutish individual who matches the description of the Privileged Henchman, including where a character might find such an individual. If the encounter area is *Hot*, the information is the same, only totally false.
- 5,6: The Civilian is a law enforcement official. If the encounter area is *Cold*, roll D6; on a 1, the encounter becomes an Arrest (see above), and on a 6, the officer can direct the character to a Shady Contact. Any other result means the officer considers the character suspicious, and will attempt to tail the character.

If the encounter area is *Hot*, roll a D6. A 1-3 result indicates a chase involving law enforcement officials as well as D6 bad guys; a 4-6 result means the closest vehicle at hand for a character's use is currently occupied by *Sheriff J. W. Pepper* from *Live and Let Die* (see Chapter 18).

- 7: Criminals begin a chase sequence, the only vehicle available to the character being one that has a Mrs. Bell in it (from *Live and Let Die*), who wishes instruction in the correct operation of the vehicle. It is understood that the character shall give a most impressive lesson.

Note: Should either J. W. Pepper or Mrs. Bell die during a chase, add 5 Fame Points to the character.

CODE BROKEN: This represents the successful unraveling of any clue by a character, not necessarily the breaking of a code. It assumes the character(s) has clues whose meaning have not yet been figured out. If there are no clues available, the encounter has no effect.

COMPUTER FOUL UP: While confirming reservations, checking into a hotel, renting a car, or taking part in some other activity involving computer information, a mix-up occurs which gives the operating person the wrong information. The NPC will impart some information by way of apology — information which will be about the Major Villain or Privileged Henchman, such as what hotel they have checked into.

DEAD BODY: If the encounter occurred as a result on an Assassin encounter, then there will be a distinctive clue linking the Major Villain with the death of the victim. If the encounter area is *Hot*, there will be found some information gathered by the deceased NPC that will give solid hints as to the Villain's plan.

If the encounter was *Cold*, there will be a clue somewhere on the body as to the Major Villain's whereabouts.

EMPLOYMENT OFFER: (Hero Point) If no Hero Point is expended, a Shady Contact offers the character an unsavory contract to eliminate a rival.

If a Hero Point is expended, the offer is made by the Major Villain. A character may accept the offer as pretense for infiltrating the Major Villain's operation. This may be done only once per Major Villain, even if the same Villain returns in another adventure.

FELLOW SECRET AGENT: These counterparts of the characters can be the deadliest, or the most helpful, sort of encounter. They are usually as smooth and suave as M.I.6 personnel. Agents from rival intelligence agencies make valuable but chancy allies. Roll D6 (applying any modifier) to determine the number of the encounter below.

- 1: The Fellow Secret Agent belongs to an Enemy agency. The initial Reaction roll is made with a -3 Ease Factor modifier. If the NPC does not immediately react negatively to the character, the Fellow Agent will attempt to betray the character at a later date.
- 2: Though a member of a Friendly agency, the NPC is not particularly fond of M.I.6 agents. The person will cooperate with a character with apparent enthusiasm until the true nature of the mission becomes obvious, and will then try to preempt the character's plan, striking first. The attack will almost certainly fail and will inevitably alert the Major Villain to the activities of the characters.
- 3: Though a member of an Enemy agency, the NPC is willing to cooperate on a limited basis because the person is posing as a Friendly operative. The NPC will give a character a few hints, picked up from other contacts, about the Major Villain's scheme. If a character probes too deeply into this person's affairs, the NPC will become hostile.
- 4: The NPC is a member of a Friendly agency who is willing to pass on minor bits of information. The agent will have a very accurate "rough guess" as to the whereabouts of the Major Villain.
- 5: The character runs into an "old acquaintance" who is a member of M.I.6. This acquaintance will render aid most willingly so long as it does not involve leaving the city where the NPC was encountered. The person will know little of the

Major Villain's plans, but will know his location. If the encounter area is *Hot*, the agent will also have a fairly detailed map of the Major Villain's environs.

- 6,7: The Fellow Secret Agent is an Enemy agent whose mission is parallel to the character's own assignment. While never completely trusting (or trustworthy), the NPC will do the utmost to secure the success of the mission, as seen from the NPC's point of view.
- 8: The Fellow Secret Agent is from a Friendly agency and will take a personal liking to the character (+3 Ease Factor modifier on the Reaction roll). This NPC becomes a friend who will risk quite a bit in order to help the character. Reciprocal treatment is expected. Should the character ever operate in the home country of this Fellow Agent, the NPC will help the character escape from any entanglement with local authorities.

FROSTY RECEPTION: The character has a -2 Ease Factor applied to the *next* Reaction roll made by an NPC.

HIJACKING: (Hero Point) The next public vehicle which a character takes is seized by armed Criminals (Soldiers). If no Hero Point is used, this is a random urban terrorist action.

If a Hero Point is used, then the Criminals are trying to gain employment from the Major Villain by impressing him with the capture of the character. If they fail, information as to the site of the Villain can be gleaned from the Criminals' murky minds.

HOTEL OPERATOR: If the Major Villain is not yet aware of the character(s), then this encounter is nullified. Otherwise, the Hotel Operator (or message taker for wherever the character is staying) will inform the character of a peculiar message in which the caller confirmed that the character was staying at the hotel (or other location), gave a peculiar laugh, and then hung up, leaving no message. Some details about the voice of the caller may be obtained (the caller will be the Major Villain or his trusted accomplice).

INFORMANT: (Hero Point) These sleazy breed of people often have useful bits of information at quite reasonable prices. Roll D6 and apply any modifier to determine the number of the encounter below; also, on a roll of 1-2, the Informant (Civilian) will attempt to alert the Major Villain. If a Hero Point is used, the Informant definitely rats on the character(s) but is caught while in communication with the Major Villain by one of the characters. Some information concerning the Villain's plot should be overheard by the character.

If a character is sent to this encounter as a result of a Shady Contact encounter, modify the roll for this encounter by +2.

- 1,2: The sneaky weasel knows where a valuable Shady Contact is hiding. An introduction is worth a +1 modifier on the D6 roll for the Shady Contact encounter.
- 3,4: The busy, beady little eyes of the Informant have noticed a Fellow Secret Agent if the encounter area is *Cold*, or the presence of the Major Villain's accomplices if the encounter area is *Hot*.
- 5: The Informant's professional ears have overheard details about the Privileged Henchman if the encounter area is *Hot*. He has overheard the location of a Technician otherwise.
- 6+: If the encounter area is *Hot*, the Informant reveals precisely the information the character(s) already knows about this mission. Otherwise, a sketchy outline of the Major Villain's plan and a reliable report of his security measures are given.

INTUITION: (Hero Point) If a Hero Point is used, the character gains a valuable insight into the mission as if from thin air. This clue should be of concrete use to the character.

JAMES BOND: If Bond is not a character on the mission, then the character(s) encounters him (see Chapter 16 for details). If Bond is on the mission, then roll for another encounter.

KIDNAPPING: The Major Villain will kidnap an NPC known to the character in the following order of preference: Beautiful Foil, Fellow Secret Agent, Civilian, Shady Contact. If no such NPC exists, the Major Villain will have to make do with snatching the character.

MAJOR VILLAIN: If the Major Villain has not yet met the character(s), he will extend a cordial invitation for a "friendly" sort of competition: golf, trap shooting, bridge, backgammon or other activity. The Major Villain will, of course, attempt to cheat if at all possible.

If an introduction has taken place, but the character(s) has taken no action against the Major Villain of which he is aware, he will have a polite meeting and suggest the character(s) not cross his path again, punctuation being provided by the Major Henchman.

If neither condition applies, the Major Villain is personally supervising an attempt to kill the character(s), an attempt which surely will include the Privileged Henchman (if still in the action).

M.I.6: (Hero Point) This encounter consists of a contact from the local M.I.6 Station. If no Hero Point is used, the character is given an NPC of less rank (or equal, if the character is a Rookie) as an aid to the mission. This NPC will be well-versed in all activities in the surrounding area.

If a Hero Point is used, detailed information on the Villain's scheme will be given within 4 hours of the character handing over to the Station whatever clues he has accumulated. In addition, new equipment from Q Branch may be issued if appropriate to the mission.

MYSTERIOUS NOTE: A note is found, requesting a meeting at a cryptic time or place (which will be easily decipherable by the ever-knowledgeable character). Roll a D6 to determine the contents of the note.

- 1,2,3: A Beautiful Foil requests a rendezvous with the character. Such an encounter is resolved using the Beautiful Foil encounter, with the character receiving a +3 on the roll for that encounter.
- 4,5: A Shady contact requests the honor of dining with the character in order to discuss business. Add 2 to the roll for that encounter due to the good will generated by the meal.
- 6: The Major Villain desires to converse with the character, if the character has not overtly acted against the Villain. If action has been taken against the Villain, then treat the note as a very graphic death threat.

NEWSPAPER: An article in the paper (such as "Investigative Reporter Missing," "Questionable Business Practices Hurt Profits" or "Wonder Technology Reported Under Development") reveals the location of the Major Villain.

OPPORTUNITY: A player has his choice of his character encountering one of the following NPCs: Beautiful Foil, Shady Contact, Fellow Secret Agent, Technician, or Privileged Henchman. An encounter is not mandatory. If the character wants the encounter, roll D6 (if applicable) to determine the encounter number for that NPC.

PAGING: In some public place the character hears an NPC being paged. Roll D6 and check below to see who is being paged.

1,2,3: Chief Technician of Major Villain

4,5: Major Villain

6: Privileged Henchman

Roll D6 again. On a 1, 2 or 3, the paging is a trap, and the investigating character is beset by three Criminal (Soldiers).

PRIVILEGED HENCHMAN: The Henchman has arrived with just one purpose: to maul the encountered character. Such a mauling will be to the death only if the character has already encountered the Major Villain. Otherwise, it is meant as discouragement to those of an inquisitive nature.

QUESTIONING: (Hero Point) A Fellow Secret Agent of an Enemy intelligence agency has lunch with the character at a first-class restaurant in order to determine the real purpose of the character's visit to the region. All conversation will be polite, and if the character uses a Hero Point, his opposite number will let slip the location of the Major Villain.

REMOTE CONTROL: (Hero Point) While operating a vehicle, a sinister voice will be heard over the speaker, saying, "Relax and enjoy the ride." The vehicle will then be controlled by an outside

source, causing the vehicle to maneuver dangerously to the obvious end of destroying both vehicle and occupants. If the character uses a Hero Point, he will manage to regain control of the vehicle, as well as hear the controller cackle, "You are no longer in the domain of (Major Villain's name); now you are in the control of (unknown person's name)." Once the character has overcome this annoying distraction, he can get on with the mission.

SHADY CONTACT: Sometimes imposing, sometimes smooth to the point of being unctuous, Shady Contacts are not to be taken lightly by characters, for they can wield considerable influence and power. Roll D6 and apply any modifier to determine the number of the encounter below.

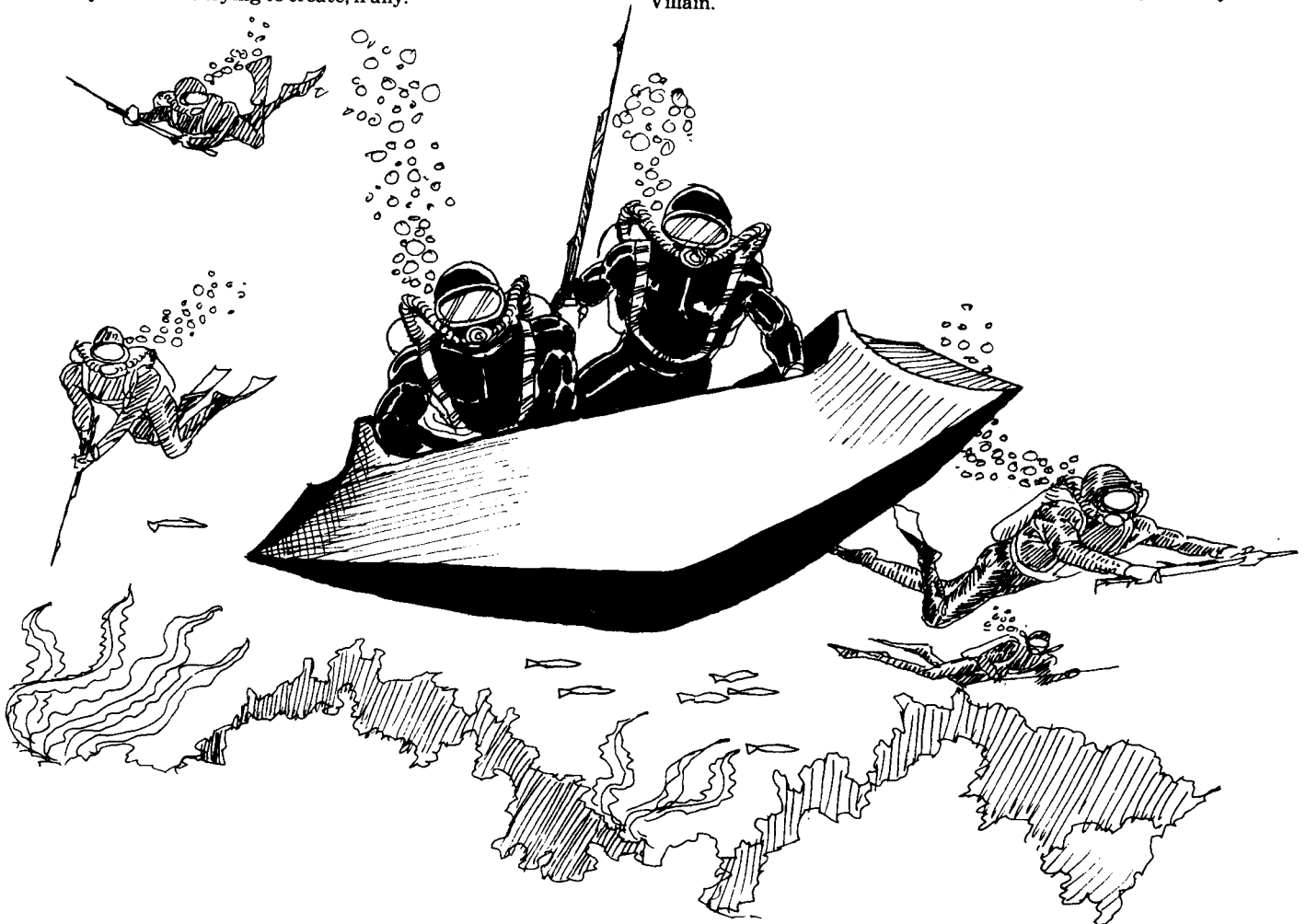
- 1,2: Unless the character gets a Quality Rating 3 or better on a Charisma roll, he has insulted the Contact who will now have nothing further to do with the character. If the roll is successful, the Shady Contact can provide information on the capabilities and possible plans of the Major Villain.
- 3: The Shady Contact can lead the character to an encounter with an Informant who may have some information about the mission.
- 4: As a shrewd businessman, the Shady Contact can locate and provide the character with equipment he might need. The Contact passes on the stolen equipment to the character.
- 5: The Shady Contact considers the Major Villain to be unwanted competition. If the encounter area is *Hot*, the Contact will direct the character straight toward the Major Villain. If the encounter area is *Cold*, the Shady Contact will provide information on the physical layout, security, and scope of the Major Villain's hideout.
- 6: The Shady Contact has access to all the technical information necessary to discover what devices or substances the Major Villain is trying to create, if any.

7+: Choose any one of the results from 4, 5 or 6. In addition, the Shady Contact has plenty of personnel (Soldiers) with enough equipment to assault the Major Villain's stronghold. The personnel will be put at the disposal of the character, but they will be personally commanded by the Contact himself.

SOLDIER: These NPCs are strictly hired muscle, usually in the employ of the Major Villain. Roll D6 and apply any modifier to determine the number of the encounter below.

- 1: The character suffers an assault by some large brawny types unrelated to the mission. The most likely motive is robbery.
- 2,3: If the Major Villain has already encountered the character, then these individuals have been sent to render the character senseless. If no meeting has occurred and the encounter area is *Cold*, then the heavies are strictly there for observation. If the encounter area is *Hot* and the Major Villain has not yet met the character, then the goons shall invite the character to visit the Major Villain, beating him senseless if the character refuses.
- 4,5: The porcine-faced fellows are tailing the character.
- 6: The uncultured louts are caught in the midst of ransacking a character's room, looking for evidence or something else the character may have in his possession. They have been none too gentle about the whole procedure.
- 7+: As in 6 above, only any captured goons will know surprising amounts of detail about the Major Villain's operation, including the Villain's timetable for his plan.

SUSPICIOUS ACTION: This is a label for some activity connected with the Major Villain's plot which has been noticed by the character. Following this activity to its source will lead the character to the operation which has been masterminded by the Major Villain.



TECHNICIAN: This encounter includes meeting anyone from the merest cog in the plot to the twisted technical genius behind the machinations of the Major Villain. Roll D6 and apply any modifier to determine the number of the encounter below.

- 1,2: A Technician who was considered for employment, but rejected, by the Major Villain is met. He will have some information regarding the technical needs of the Major Villain. If the character makes an Ease Factor 1 Perception roll, he will be able to discern the technical elements of the Major Villain's scheme.
- 3,4: A character encounters a lackey who is purchasing some equipment needed for the Master Villain's plot. Trailing him is easy and will lead directly to the Major Villain's stronghold, giving ample opportunity to observe security measures, overhear passwords and pick up other useful bits of information.
- 5: Q Branch contacts the character, giving him a briefing on the technical aspect of the Master Villain's plan.
- 6: As in 5 above, with additional equipment being given the character(s) by Q Branch, as long as it fits the mission.
- 7+: If it is possible for the Major Villain's Chief Technician to leave the stronghold, he does so. Several Soldiers accompany the Technician, but they should not deter any true

M.I.6 agent from striking up an enlightening conversation with the Technician.

TELEVISION: While wandering about, the character notices a television (in a lobby, shop window or wherever) which has a small news item about the arrival of the Major Villain at his most recent location. This event is nullified in the Major Villain has a Fame Point total of less than 100.

THIEF: (Hero Point) If the character makes an Ease Factor 4 Perception roll, he notices someone attempting to steal an item (car, item in a store, silverware from a restaurant or the like). If the character uses a Hero Point, he may either apprehend the thief (in which case he meets a grateful Beautiful Foil; apply a +1 to the encounter), or may let the thief know he was seen, but let him go (which prompts the thief to hurriedly mention the name of a Shady Contact; apply a +1 to the encounter).

TOURISTS: A middle-aged couple seem very willing to talk about their most recent trip, having just left "X" where they happened to catch a glimpse of the Privileged Henchman. He was, after all, unforgettable.

VEHICLE CLUE: The character notices a vehicle with some characteristic which links it to the Major Villain (personalized license plates, a unique hood ornament, an insignia on the door, and so forth).



M.I.6



The old ten story building overlooking Regent's Park seems like any other office building found in this business area, except for the large radio antenna on the roof. The signs on the ground floor entrance announce it as the headquarters for a number of businesses: Radio Test, Ltd. (who own the antenna); Universal Import and Export; Delaney Bros. (1940), Ltd.; and the Omnium Corporation. All visitors are directed to the main desk in a lobby office occupied by a Ms. E. Twinings.

People looking to have their portable stereos fixed or to have some package dispatched overseas usually find out from Ms. Twinings that the offices are overworked at the moment and are not accepting any new business. She will then recommend some place nearby where they can get excellent service at a fair price. People delighted with Ms. Twinings' attitude would be very surprised to find out the offices in the building are merely a front for M.I.6, more commonly known as the British Secret Service.

A lift travels the entire height of the building including the parking facilities underneath. Turning a special key in the lock on the elevator's controls opens a concealed panel below the regular controls. Behind the panel are the controls which send the lift below the parking garage to the underground, sound-proofed, reinforced areas comprising the shooting range, demolitions, and Q laboratories.

M.I.6 is responsible for all intelligence activities outside the boundaries of Great Britain. It maintains a network of operatives worldwide who gather and report the most up-to-date information concerning other countries' activities and plans. When it discovers forces outside England threatening her security, M.I.6 dispatches highly trained operatives to abort whatever plan these forces are executing. Missions which require a character to operate in Great Britain must be coordinated with M.I.5. Lack of coordination may result in a jurisdictional dispute.

M.I.6 is divided into several branches. These branches handle internal and external functions of security, investigation, and analysis.

INTERNAL SECURITY

The offices on the ground floor of the building are false. Busy secretaries make everything appear normal.

Behind the closed office doors, though, are the building security offices. These people are in charge of maintaining the secrecy of the building's occupants. Their monitors keep an eye on every floor and they can control the buildings entrances, exits, and elevators. Should a boisterous client try to shove his way past Miss Twinings, a uniformed security guard will escort him from the building. If the troublemaker persists, the police will be called in. If there are any suspicions about the person, they will be detained and questioned. There are always three guards of Agent rank in the security office.

INTERNAL AFFAIRS

The office by which M.I.6 polices itself. Any irregularities in an character's reports or actions are scrutinized carefully by this section. Any results of these investigations are sent to M for action, if any. The resulting actions will not always be the arrest or termination of the operative in question. Sometimes the service may decide to use the leak as a method of feeding false information to the opposition.

RECORDS

The central filing office where copies of old reports are kept on microfilm as a backup to the computer files. There is an index kept in the computer. While there was some argument over whether or not to keep everything in the computer and do away with the Records Branch, M decided to maintain the files as a backup. He based his decision on his innate distrust of computers and on the fact that many of the files include photos.

FILES

All of M.I.6's files are stored in a main computer. This computer has several safeguards which prevent tampering (special access code numbers, scramblers for telephone links, and so on). The main computer room is located underground to prevent any form of sabotage. Only personnel with the highest security clearance have access to this room. Branch personnel transfer all incoming information to the appropriate files. The files are broken down according to geographical location, scientific specialities, and individuals. The computer is capable of cross-referencing

material. Every secretary and most offices in the building have a terminal connected to the system. Each operator has an individual security code number which allows access only to files that person has security clearance for.

CRYPTANALYSIS

This section deals with the decoding of the opposition's messages and the creation of codes for use by M.I.6 personnel. All intercepted messages are relayed through this section as even the most innocuous may have hidden meanings. The personnel here cross-reference the messages with the latest information regarding the area where the message originated as well as its destination area. All activities and rumors relating to the area where the message originated are taken under consideration before a final decision is passed on the importance of the message.

PHOTOANALYSIS

This section compiles the most recent photos taken by spy planes and satellites available to M.I.6. They study each picture for any information they may glean: troop movements, new installations, and the like.

MEDIA-ANALYSIS

This section scans and studies any and all printed matter from around the world. Newspapers, magazines, books, television and radio transmissions — all these are poured over for hidden clues to the opposition's movements and plans.

INTERNAL COMMUNICATIONS

This section handles the printing and disbursement of information to the appropriate office, interoffice memos, in-house publications and new manuals.

INTERROGATION

Enemy agents caught within England are handed over to this section for interrogation. Even though enemy operatives caught on British soil are officially the responsibility of M.I.5 (which handles security within England), their activities can make them very attractive candidates for interrogation by M.I.6. This section also acts to prepare M.I.6 operatives for possible interrogation techniques they can expect if captured.



BRIEFING AND DEBRIEFING

This section handles the oral dissemination of information to M.I.6 personnel through the scheduling of lectures and presentations on subjects too involved to be handled by means of written memos. Their written dissertations are sent to Internal Communications for copying and dispersement.

This section also debriefs M.I.6 operatives (including characters) returning from a field assignment. While their methods are never as severe as Interrogation Section's, they are painstaking in getting every last morsel of information about the operative's assignment, especially what he has seen and who he made contact with. The character has the option of being put under hypnosis or through carefully controlled drugs. If this department feels the information is important enough, they may request M to make such measures an order.

SURVEILLANCE

This section decides which people M.I.6 should keep track of. They may call for a phone or room tap on a visiting dignitary or assign low-level operatives to shadow suspicious or important personages. They assign the appropriate standard equipment or send specification to Q Branch for special bugs. While they have no jurisdiction problems on foreign soil, this section must tread lightly so as not to intrude on M.I.5's domain.

COUNTERINTELLIGENCE

This section deals with dismantling or subverting identified opposition spies and spy rings. In many cases, the information is handed over to the appropriate agency who can then arrest or break the ring. If the decision is made to use the ring to M.I.6's advantage, then this section handles all the arrangements.

EXTERNAL COMMUNICATIONS

This section occupies an entire floor to itself. Here is where radio contact is maintained with all operatives worldwide through M.I.6's own communications satellite. Also here are the listening posts where M.I.6 attempts to eavesdrop on other countries' communications.

INTELLIGENCE

M.I.6 has special officers who are considered or trained to be experts on the military and political climates of different areas of the world. Their primary function is to read all reports relevant to their areas of expertise from Photoanalysis, Cryptanalysis, Media-Analysis, and Operations branches. They then synthesize all this data and make predictions about future events. They also make recommendations to M for any action to be taken by Investigations and Enforcements. They are considered to be the most knowledgeable men about their area and may have lived in their area of expertise. They do not have the power to assign operatives to a mission.

M.I.6 has divided the world into Sections (which include single countries or related areas of the world) and Stations (which are specific cities). This department includes the following Sections:

Section A	Africa
Section B	South America
Section C	People's Republic of China
Section D	India (includes Pakistan, Nepal, and Sri Lanka)
Section F	France (includes Belgium, Luxembourg, and the Netherlands)
Section G	Eastern Europe (Germany, Poland, Czechoslovakia, Austria)

Section I	Spain and Portugal
Section J	Japan (includes Korea)
Section M	Middle East (Saudi Arabia, Jordan, Israel, Lebanon, Syria, Iran, Iraq, Afghanistan, Yemen, Oman, Peoples' Democratic Republic of Yemen)
Section N	North America (Canada, United States, Central America)
Section O	Scandinavian Countries (Denmark, Finland, Iceland, Norway, Sweden, Iceland, Greenland)
Section R	Italy and Switzerland
Section S	Soviet Union
Section V	Southeast Asia (Burma, Thailand, Laos, Cambodia, Viet Nam, Malaysia, Indonesia, Phillipines)
Section Y	The Balkans (Hungary, Romania, Yugoslavia, Bulgaria, Albania, Greece, Turkey)

OPERATIONS

This branch oversees the activities of operatives assigned, on an extended basis, to gather information in foreign countries. Through the various stations, it gives assignments and targets. It is in charge of staffing Stations and regulates their operations. This branch has full authority over all Stations but has no authority over the Investigation and Enforcement Branch to which characters belong.

The Operations Branch is divided into the following specialized Sections:

Section 100	Double Agents (operatives who apparently work for enemy organizations but are in reality loyal and working for M.I.6.)
Section 200	Moles (undercover operatives who have worked their way into the bureaucracy of hostile nations)
Section 300	Saboteurs (people skilled in the arts of destruction)
Section 400	Assassins (people especially skilled in the art of eliminating the opposition)
Section 500	Freelancers (mercenaries who are sometimes called in when M.I.6's involvement must never be known. These types, however, are not considered to be too loyal to M.I.6. Note: Freelancers do not know for whom they are working. Thus they can never implicate M.I.6 if they are captured.)
Section 600	Diplomatic Spies (operatives whose covers are as attaches or clerks in one of Britain's embassies. Note: These operatives' covers are sacrosanct and may only be contacted when so ordered or in times of dire emergency. Their identities are known only to M and their Section Head. Contacting these operatives is done by means of code words.)

Station Houses are maintained all over the world. They may be disguised offices of Universal Import and Export or a radio hidden in the fruit cellar of a cottage. There are three levels of Station Houses:

Level 1: This level of Station is common in hostile countries. They are little more than a field operative with a carefully conceived cover who has a long-range transmitter in his basement or hidden somewhere in his house. They have only enough weapons to arm the operatives manning the Station. They have no stores of equipment. Everything must be smuggled or air-dropped in. As this is a costly and time-consuming method, the need must be urgent. Equipment weighing less than five pounds will take an extra day to be delivered by smuggling. Anything over five pounds will take an extra two or three days. For equipment air-dropped, use the delivery time for military

transport by Q outlined in Chapter 19. It is the responsibility of the characters to pick up this equipment once it has landed. These Stations may not have an operative in residence. The fear that a cover may be blown often results in a native of the area being recruited. Operatives assigned to these Stations on an extended basis are of Agent rank since they are virtually on their own.

Level 2: These Stations are usually located in neutral countries where the danger of detection is not a constant fear. They still must maintain a low profile and therefore do not stock weapons larger than a handgun or equipment weighing over 20 pounds. They can arrange for equipment to be sent from England, but must do so through third parties or by disguising the equipment as something mundane. It will take at least most of a day to make these arrangements. Add 15 hours onto any delivery time. These Stations require at least two operatives of Rookie rank.

Level 3: These Station Houses, located in friendly countries, are usually Universal Import and Export offices or some front company. Since the host country is friendly, the operatives have no qualms about being discovered. In fact, the host country usually has unofficial knowledge of the Station House. These houses can supply characters with any type of weapon or standard equipment. Special equipment from Q Branch can be shipped easily to these Stations. Use the delivery times for equipment outlined in Chapter 19 as a guide. The head of these Stations must be of at least Agent rank with three Rookie rank operatives under him (these are the minimum requirements; there may be more operatives assigned to the Station). Personnel such as secretaries, clerks, and the like do not have to be field operatives of M.I.6 but must pass a stringent security check.

INVESTIGATIONS AND ENFORCEMENT

This branch was created when it became obvious that there are certain times when ordinary intelligence-gathering means are ineffectual. The operatives in this branch are answerable only to M and the Chief of Staff, and must be personally approved by M. They are noted for their resourcefulness and intelligence, and have previously exhibited these qualities on a number of occasions. Members of this branch are never sent on mundane, fact-finding junkets. Usually they are called in on missions which are considered highly dangerous or particularly challenging.

All Player Characters are members of this branch of M.I.6. You should make clear the qualities noted above for being a member. It is important for players to understand they are not considered ordinary agents. The character ranks reflect their status in this branch alone, not in comparison with the entire espionage world. By just being considered for this branch, they have proven themselves to be above-average spies.

Rookies' code numbers are four digit numbers with "11" at the beginning (1103, 1199, and the like). Agents also have a four digit number, but theirs begin with "07" (0766, 0705). No one knows exactly why these particular prefixes were chosen. The official version is that the numbers were chosen at random but many believe the choices were based on the natural rolls in craps (7 or 11).

The code number structure limits the number of Rookies or Agents to 100. For a campaign there should be no more than 15 operatives of each rank aside from the characters. If your players demand to meet them, you can limit their number further to cut down on the amount of work you must do to develop NPCs, or you may tell them their characters should not be able to identify all the

operatives in the branch for security reasons. In a campaign, these other operatives should function solely as leads for the characters' missions. Assigning a number and name to a dead agent or referring to a report from a particular agent lends realism to the campaign.

The code number structure severely limits the number of "00" rank operatives. Nine is the maximum number of "00" operatives at any given time in M.I.6. There may be less but never more. Characters may achieve "00" status regarding the total number of characteristics and Skill Levels (see Chapter 2), but it does not mean they have earned the official code number or their "License to Kill."

Since you are taking on the part of M in the game, you must make a decision of whether or not the character's record warrants the privilege of "00" status. Consider their ingenuity, number of successes, and the finesse they exhibited in executing their missions. Keep as objective as possible but remember you are the final arbiter. No matter what the sum of their skills and characteristics, no character receives the Experience Point increase or equipment cost reduction until you declare him to be a "00."

There should be some immediate opening on the "00" level when you start your campaign. This gives the players something to aspire to. If there is already the maximum of 9, they might think there is little chance of achieving the status. Start off with only 5 operatives of "00" rank. Of course, James Bond is 007 and Bill Fairbanks is 009, but the rest are up to you. There is no hierarchy within the "00" ranks. 007 is not higher than 009; 004 does not get promoted to 003. Once they achieve "00" rank, they can only be promoted to a desk job.

Personnel

M (Admiral Sir Miles Messervy)

STR:8 DEX:10 WIL:10 PER:12 INT:13

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (9/20), Charisma (9/19), Cryptography (11/24), Diving (3/12), Driving (9/20), Electronics (11/24), Evasion (9/18), Fire Combat (11/22), Hand-to-Hand Combat (8/16), Interrogation (10/23), Science (9/22), Sixth Sense (15/27), Stealth (8/18)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'9"	SPEED: 2
WEIGHT: 180 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 59	STAMINA: 28 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 45	CARRYING: 101-150 pounds
HERO POINTS: 4	

FIELDS OF EXPERIENCE: Board Games, Computers, Economics/Business, Fine Arts, Forensics, Golf, International Law, Law, Microphotography, Military Science, Political Science, Wargaming

WEAKNESSES: None

BACKGROUND: M joined Military Intelligence in World War II. His operation gained the Enigma decoding machine for England. With the machine England was able to break the German code and turn the tide of the war. "Wild Bill" Donovan, head of the O.S.S. (the forerunner of the C.I.A.), called him one of the "brightest, most ingenious, and clever intelligence operatives" he had ever seen. After the war M was recruited into M.I.6 where his exemplary field record earned him fast promotion; he was one of the first "00" agents. Many people state that the director of M.I.6 at the time created the "00" rank just for M since the only other choice was to abdicate his position. While M's record shows him to have been a courageous field agent, his policy since becoming

head of M.I.6 stresses survival. He believes that operative should be well trained and ready for all emergencies. "Think ahead with intelligence and you won't have to look back with regret," he is fond of quoting. He drives this lesson home by example. A few years ago, an operative turned traitor tried to shoot him as he sat at his desk. M was saved by his quick reflexes. When he saw the man start to draw his weapon, he hit a concealed button on the arm of his chair, which slammed down a bullet proof screen from the ceiling. The shot brought Miss Money Penny running. She emptied her revolver into the assassin. He died with the first shot and the group of bullet holes could be covered with a tea saucer. M awarded Money Penny a marksman's medal. From then on, anytime he felt an operative's shooting record was poor, he would pointedly state, "Even my secretary can shoot better than that."

NOTE: M will never go into the field with a character. He will always stay in his offices to be available to contact authorities in case of an emergency.

Q (Major Geoffrey Boothroyd)

STR:6 DEX:9 WIL:9 PER:11 INT:15

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (6/15), Cryptography (11/26), Disguise (3/18), Driving (5/15), Electronics (12/27), Fire Combat (10/20), Piloting (5/15), Science (15/30)

ABILITIES: First Aid, Photography

HEIGHT: 5'10"

SPEED: 2

WEIGHT: 160 lbs

HAND-TO-HAND DAMAGE CLASS: A

AGE: 60

STAMINA: 28 hours

APPEARANCE: Normal

RUNNING/SWIMMING: 25 minutes

FAME POINTS: 55

CARRYING: 101-150 pounds

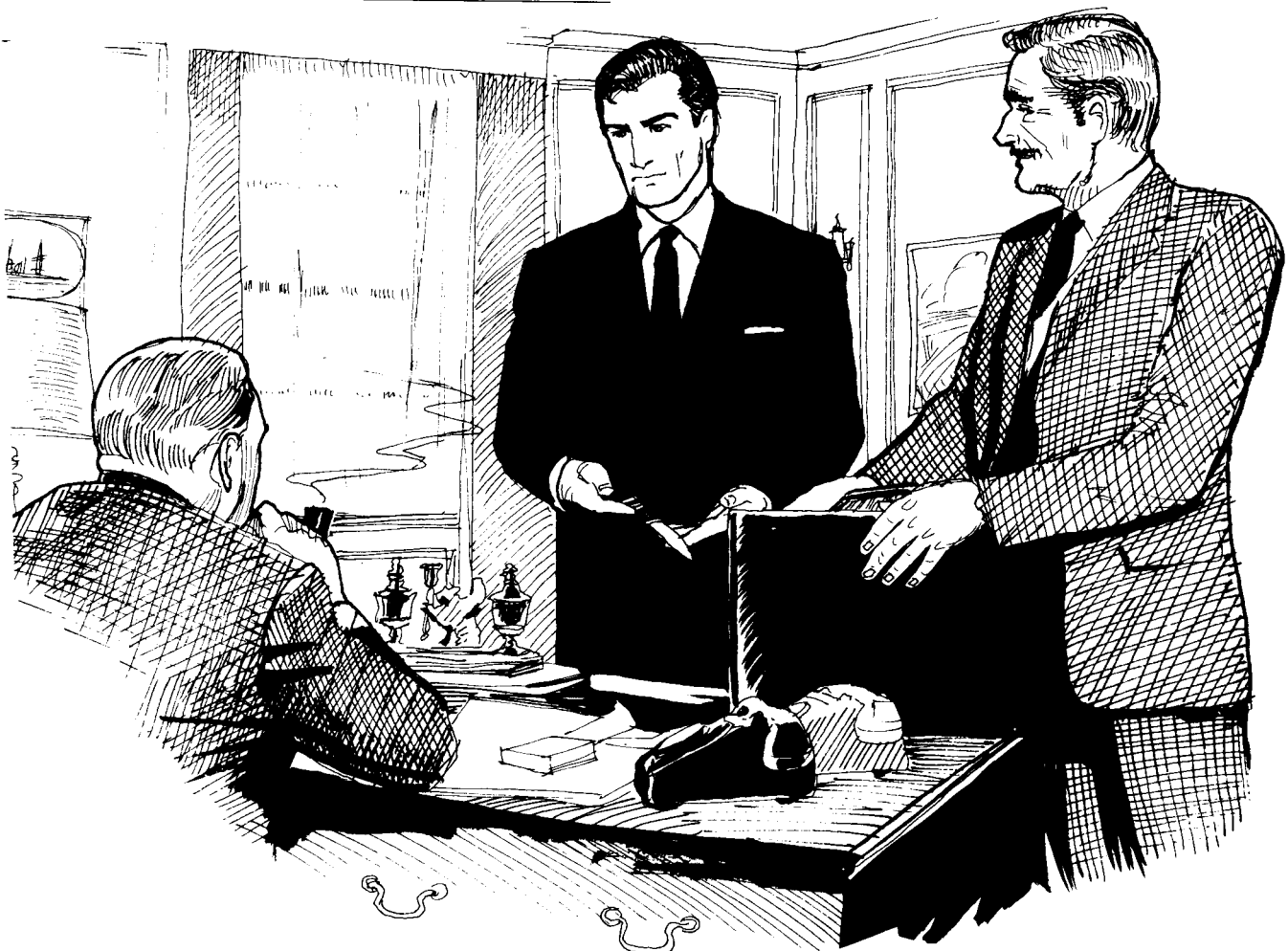
HERO POINTS: 3

FIELDS OF EXPERIENCE: Biology/Biochemistry, Board Games, Botany, Chemistry, Computers, Forensics, Mechanical Engineering, Medicine/Physiology, Space Sciences, Toxicology

WEAKNESSES: None

BACKGROUND: From his earliest schooldays, Boothroyd demonstrated an extreme affinity for the sciences. He was constantly conniving to stay after school and use the various labs to perform his own experiments. During World War II he met and worked with M. During the war they were a perfect complementary team. M would plan and execute, and Boothroyd would design and construct any special equipment. When M captured the Enigma machine, the problem of breaking the codes rested entirely on people working around the clock. Boothroyd designed a machine which would allow for faster and smoother transpositions and letter replacement. While he did not directly work on breaking the Nazi code, his machine is credited with making it possible and is considered a forerunner of today's computer. When M was recruited into M.I.6, Boothroyd joined the Q Branch. At first his designs were considered silly but their usefulness in the field made him the favorite designer of the operatives. He was promoted to the position of Q in 1951. He is highly protective of his work and does not tolerate people who have a less than serious attitude for the equipment provided by his branch.

NOTE: Q will go out in the field with a character if there is a piece of equipment he had furnished which needs special attention. He will try not to become involved directly in any field operations.



CHIEF OF STAFF (William Tanner)

STR:8 DEX:9 WIL:10 PER:10 INT:8

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (8/18), Cryptography (10/18), Driving (8/17), Evasion (8/16), Fire Combat (11/20), Hand-to-Hand Combat (10/18), Interrogation (9/17), Local Customs (9/19), Piloting (4/13), Sixth Sense (9/18), Stealth (7/17)

ABILITIES: First Aid, Photography

HEIGHT: 6'1" SPEED: 2
 WEIGHT: 195 lbs HAND-TO-HAND DAMAGE CLASS: A
 AGE: 41 STAMINA: 28 hours
 APPEARANCE: Good Looking RUNNING/SWIMMING: 25 minutes
 FAME POINTS: 108 CARRYING: 101-150 pounds
 HERO POINTS: 4

FIELDS OF EXPERIENCE: Computers, Cricket, Economics/Business, Football, Golf, International Law, Law, Political Science, Snow Skiing, Squash, Tennis

WEAKNESSES: Fear of Heights

BACKGROUND: When he was a field agent, Tanner was considered one of the best. His missions were not only successful but smoothly executed, with a minimum of fuss and attention. He is the one responsible for retrieving 001 from Lefortovo secret police headquarters back in the early 1970's. While they were leaving the building via the roof, the rope broke and Tanner was left hanging in space. From this incident he has developed a staggering fear of heights. On a later assignment during a chase, Tanner could not bring himself to jump from one roof to another to pursue a fleeing enemy agent. Instead he was forced to shoot and kill the fleeing agent. He then requested a desk job. While M tried to tell him that he did the right thing by shooting, Tanner insisted that he would rather have the inside job rather than have to increase the number of times he must kill in the line of duty. M understood and created the post of Chief of Staff which supervises field agents and operations. The degree of acrophobia displayed by Tanner is much more severe than the Fear of Heights outlined in the optional Weaknesses rule in Chapter 2.

NOTE: Tanner will be available to join characters in the field, but only if the need is extraordinary.

MISS MONEYPENNY

STR:5 DEX:7 WIL:7 PER:10 INT:7

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (4/11), Cryptography (6/13), Driving (2/10), Fire Combat (8/16), Hand-to-Hand Combat (4/9)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'6" SPEED: 2
 WEIGHT: 125 lbs HAND-TO-HAND DAMAGE CLASS: A
 AGE: 40 STAMINA: 28 hours
 APPEARANCE: Attractive RUNNING/SWIMMING: 25 minutes
 FAME POINTS: 21 CARRYING: 60-100 pounds
 HERO POINTS: 2

FIELDS OF EXPERIENCE: Computers

WEAKNESSES: Attraction to Members of the Opposite Sex

BACKGROUND: Moneypenny is officially a lieutenant in the Royal Navy. She came to M's attention during one of his last field assignments. While working undercover at a naval base, he found she was the only person he could trust. She proved she could keep her head and was not squeamish. She proved this fact when she saved M's life. When M was commissioned to head up M.I.6, he needed someone whom he trusted to be his secretary. His recommendation of Moneypenny was well received. After investigating her background, the Home Office found her to be of high character with an unimpeachable background. Moneypenny is privy to all communiques except those which originate at Buckingham Palace or Downing Street. Moneypenny's businesslike exterior masks a romantic soul. Everyone in the building knows she carries a torch for Commander Bond, but out of respect never joke about it or mention it. Moneypenny has more than proved her worth to the Service several times over.

NOTE: Moneypenny will not join characters in any operations in the field.

PENELOPE SMALLBONE

STR:6 DEX:7 WIL:8 PER:9 INT:9

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (5/13), Cryptography (5/14), Driving (2/10), Electronics (3/12), Fire Combat (3/11), Hand-to-Hand Combat (4/10)

ABILITIES: First Aid, Photography

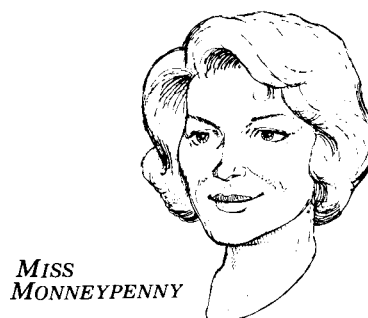
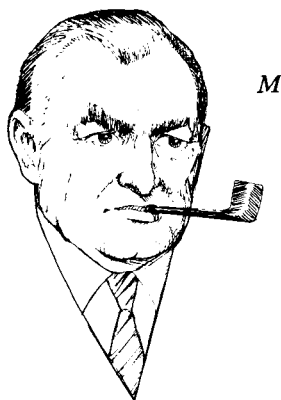
HEIGHT: 5'7" SPEED: 2
 WEIGHT: 120 lbs HAND-TO-HAND DAMAGE CLASS: A
 AGE: 24 STAMINA: 28 hours
 APPEARANCE: Striking RUNNING/SWIMMING: 25 minutes
 FAME POINTS: 5 CARRYING: 101-150 pounds
 HERO POINTS: 1

FIELDS OF EXPERIENCE: Computers, Jewelry, Snow Skiing, Squash, Tennis

WEAKNESSES: None

BACKGROUND: The escalating amount of information and number of operations files has necessitated obtaining an assistant for Moneypenny. A firm believer of keeping within the family, M started an organization-wide search for an intelligent assistant whose judgement he could trust. Smallbone at that time was a cipher clerk with a reputation for above-average intelligence. She came to M's attention when she correlated a report concerning the selling of stocks by a government official with a message sent from the Soviet embassy concerning travel arrangements for a fragile package. The resulting investigation caught the official before he could defect with the plans for Britain's experimental version of the Harrier jet fighter, which would be able to fly below an enemy country's warning systems.

NOTE: Smallbone will never join the characters in any operations in the fields.



James Bond as a Non-Player Character



James Bond's Background

Bond's parents died when he was eleven. They were killed in a climbing accident in the Aiguilles Rouge above Chamonix. His father, Andrew Bond of Glencoe, Scotland, was a foreign representative of the Vickers armaments firm. His mother, Monique Delacroix, was Swiss. She attended to his early education and taught him to speak German and French fluently.

After their deaths, Bond was sent to live with his aunt, Charmain Bond, in the quaintly named hamlet of Pett Bottom. She prepared Bond for entry into public school and at age 12 he attended Eton. After only two semesters the school requested Miss Bond to remove him. There had been some trouble concerning one of the boy's maids. James then transferred to Fettes, his father's old school. By the time he graduated, at age 17, he had gained a reputation on the school boxing team and had helped organize the first judo class at an English public school. He went on to Cambridge, but left to join the Royal Navy.

He excelled in his training, becoming a crack shot and an expert in self-defense. But he was not content. He would push himself beyond the normal requirements of the service and always seemed bored by the mundane aspects of navy life. His exemplary skills and psychiatric profile were brought to the attention of M, who had Bond investigated. M arranged for the then Ensign Bond to act as a courier to East Berlin, ostensibly because of Bond's command of German. In reality, M.I.6 was having trouble using that courier route. M hoped that Bond would be able to root out the trouble. Bond went well beyond M's expectations and not only uncovered the double agent but dispatched him efficiently. M then recruited Bond directly into the Investigation and Enforcement Branch, where he has proven his value time and again. (Bond's game statistics can be found at the end of Chapter 1.)

Having Bond Appear in a Game

If one of your players is not running Bond as his character, you should have them encounter Bond while they are on a mission. This is, after all, a game about James Bond,



and the players will enjoy running into him during their mission. You can also have lots of fun running Bond.

These encounters should happen in places where Bond would logically be met: airports, train stations, exotic locations, and the like. He should never be encountered in or near the stronghold of the Major Villain; the players should not be encouraged to think that Bond will help them on their current mission.

Bond will always recognize the Player Characters, even if they are in disguise. He will never violate their

cover, and will never encourage a meeting if it is inconvenient for the characters. If it is possible, he will greet them and stop to chat in a unobtrusive place if the characters so desire. Bond will never be encountered on a mission which would require him to assume a disguise, so the Player Characters will always recognize him.

You should never set up an encounter that will result in any kind of combat or chase which will involve Bond aiding the characters, unless you are certain it will be just for the enjoyment of the players and will not be essential to the mission. The players should never feel that they are simply Bond's foils, but must be made to feel they are essential in their own right.

If the players are stuck for clues and/or the adventure is not going well, you may use Bond as a means of giving the characters some information which will put them back on the right track. He may also give the characters some small item from Q (such as a homing device) to help them. He will not directly aid them in making decisions or in taking actions.

You may have Bond appear in a mission at your convenience and where you see fit. If you are using the Encounter Tables in Chapter 14, you will find that one of the encounters on the Cold Area Encounter Table is for James Bond. When running Bond, you will have to explain to the characters where he is going. Roll 2D6 and refer to the table below to determine where Bond is heading.

DESTINATION TABLE

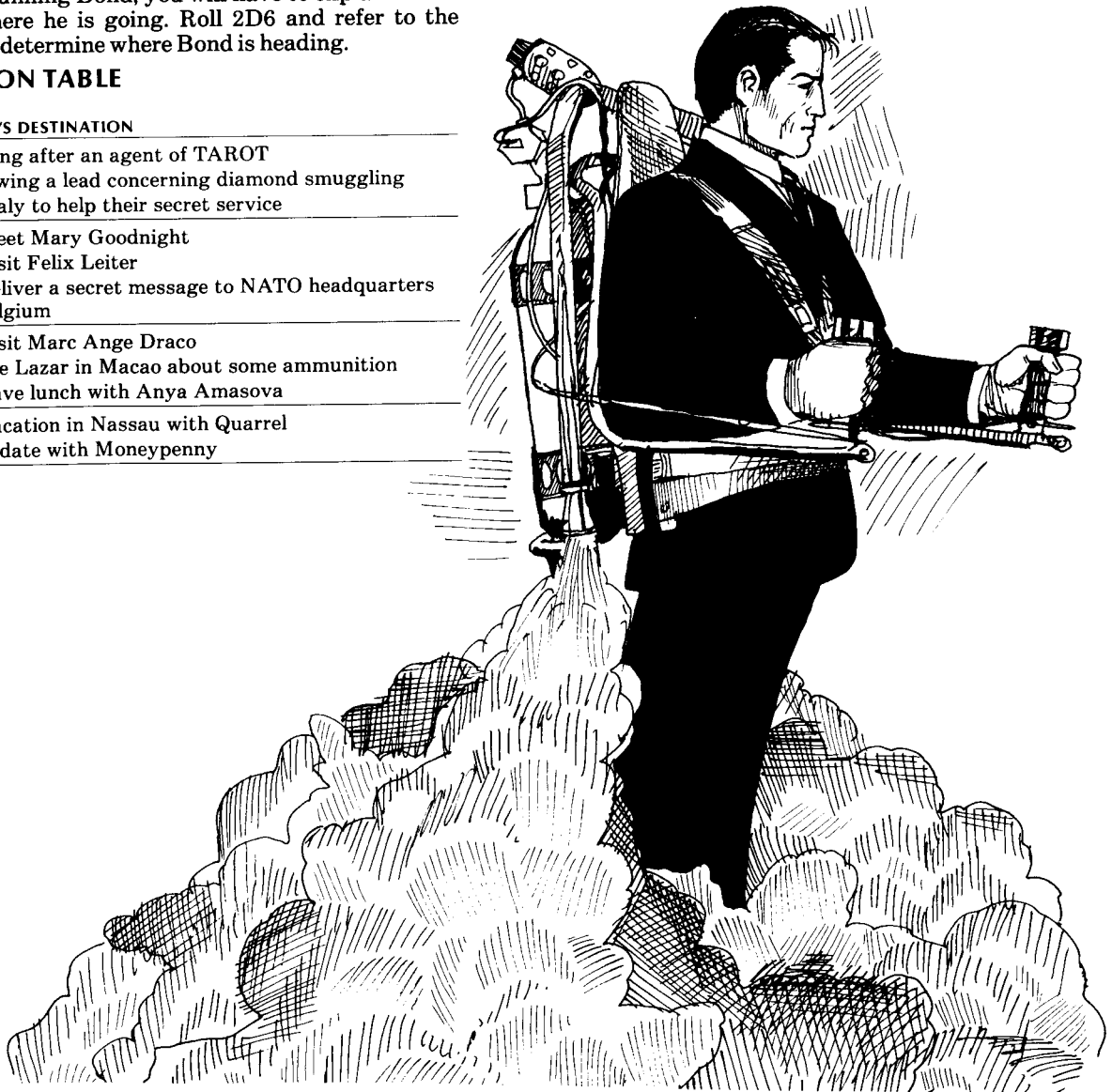
2D6 DICE RESULT	BOND'S DESTINATION
2	Chasing after an agent of TAROT
3	Following a lead concerning diamond smuggling
4	To Italy to help their secret service
5	To meet Mary Goodnight
6	To visit Felix Leiter
7	To deliver a secret message to NATO headquarters in Belgium
8	To visit Marc Ange Draco
9	To see Lazar in Macao about some ammunition
10	To have lunch with Anya Amasova
11	To vacation in Nassau with Quarrel
12	On a date with Moneypenny

Saving the Day

The question will arise of what will happen if the characters mess up and fail their mission. Will James Bond come and save the day by doing (or undoing) what the characters failed to do? Will he be able to prevent World War III or foil whatever dastardly deed the Master Villain has perpetrated? The answer is — yes and no.

If the characters' foul-up has caused events to lead to the annihilation of life as we know it, then yes, Bond will show up and somehow (the resolution is up to you; after all, you made up the mission) prevent the conflagration. Such destruction would, after all, end your campaign. It is difficult at best to justify the M.I.6 headquarters still standing while the rest of London went up in a fireball. In this case, when the characters have failed and James Bond saves the day, the characters should be penalized in some acceptable manner — subtracting Experience Points, adding Fame Points, preventing them from using equipment from Q Branch, and the like.

If the characters' failures will simply make things warm for a while, then the players should swallow their pride and admit that they have screwed up, and will try again in the next game session. In this case, no additional penalties should be assessed.



TAROT



"The increasingly sophisticated technology in today's world has taken intelligence work and crime out of the realm of thugs and brigands and given it over to the scientists and technicians. The man who can make machines and computers obey his slightest command wields more power than any king, president, or pope."

— Karl Ferenc Skorprios

Scorprios is the founder and director of a criminal organization named TAROT, which stands for Technological Accession, Revenge, and Organized Terrorism. The name outlines perfectly his goals of the organization. He intends to acquire as much power as he can, using the most ruthless and modern methods available. TAROT is designed as a technologically advanced organization for use in your campaign. It has agents in every country, many of them in powerful positions.

At the beginning of your campaign, TAROT should be an unknown entity. It is only now beginning to flex its muscles. Up until the present, it has been the silent force behind border wars, military coups and assassinations. The wealth obtained through these endeavors has financed the growth of TAROT. Because of its apolitical nature, TAROT does not play favorites and is out to further only its own ends.

In a campaign, TAROT will be somewhat limited. It can never afford to finance more than three major operations at one time. A major operation can be identified as one requiring a hidden installation with laboratories, special equipment and at least 200 people to make it run.

TAROT can build these elaborate sites because its members include some of the captains of industry, like Tet-suro Osato (see Chapter 18) who owns a number of manufacturing and shipping concerns in Japan. Through these companies the materials for the installations are bought and shipped to their secret locations.

Skorprios has final approval over all schemes, but he rarely presides over their execution personally. He instead appoints someone in TAROT to oversee the construction and operation. In some cases, it is the subsection leaders who run the operations, but they, like Skorprios, are considered too valuable to be placed in such a visible position.

You may feel free either to use the leaders or to create your own appointees. Of course, should a subsection leader be placed in charge, he should have more than an ample opportunity to escape even if the project is destroyed. In fact, an escape method should be planned for them from the time you first create the mission.

The ones who discover the existence of TAROT should be your players' characters. From that point on, M.I.6 will consider TAROT as great a threat as any established power group they keep tabs on.

TAROT Subsections

TAROT has several distinct subsections. Each subsection and its leader are identified by a card from the tarot deck. No names are ever mentioned outside the organization, and even on the inside, these people are usually referred to by their code names by underlings and each other.

TERRORISM

Code name and card: The Tower

This department finances the activities of certain key terrorist groups throughout the world, including the Red Brigade, the Symbionese Liberation Army, the Weathermen, and others. No one except the leaders of these groups knows TAROT is behind them. It exerts control over non-affiliated groups like the PLO because TAROT controls the majority of the illegal arms traffic. Through these methods they have acquired fairly complete files on the strengths and activities of these groups around the world.

Leader: ACHMAL AL KORBA

STR: 11 DEX: 12 WIL: 11 PER: 11 INT: 10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (6/17), Demolitions (9/19), Disguise (6/16), Driving (12/23), Electronics (7/17), Evasion (10/21), Fire Combat (14/25), Hand-to-Hand Combat (9/20), Interrogation (9/19), Mountaineering (9/20), Piloting (10/21), Sixth Sense (8/18), Stealth (12/23), Torture (11/21)

ABILITIES: First Aid

HEIGHT: 6'0"	SPEED: 2
WEIGHT: 170 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 32	STAMINA: 30 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 135	CARRYING: 151-210 pounds
SURVIVAL POINTS: 9	

FIELDS OF EXPERIENCE: Chemistry, International Law, Law, Military Science, Political Science, Wargaming

WEAKNESSES: Sadism; Dependence on Drugs

BACKGROUND: Libyan by birth and served with Kaddafy. Korba left the Kaddafy regime when apparent opportunities for promotion seemed long in coming, and worked freelance for the PLO, the IRA, and as consultant for the FALN. Before joining with Kaddafy, he was rumored to be part of the team led by Carlos that resulted in the destruction of a parked commercial jet with all on-board and to have acted as an advisor to the terrorists who invaded the 1972 Olympics. Korba uses cocaine before each raid, claiming it makes his attacks swifter and more successful. His services are expensive. As a result, he has had few offers in recent years because of the sudden growth in "terrorist advisors." He was approached by Skorprios in 1979 and offered the position as section leader in TAROT. The mob does not know about Di Fortelli's connection with TAROT.

BLACKMAIL

Code name and card: The Hanged Man

An easy method of filling the TAROT coffers is either to discover something a rich person wants kept quiet or to entrap him in a compromising situation and then make him pay for the silence. This department targets the victims and arranges the indiscretion or unearths it so as to bleed the victim. However, TAROT operatives are too smart to kill the golden goose. They will check out the finances of their victim and never demand more than he can afford. The payment may even take the form of company stocks or partnerships.

Leader: GIOVANNI DI FORTELLI

STR: 9 DEX: 13 WIL: 12 PER: 14 INT: 11

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (8/21), Charisma (12/24), Driving (8/21), Electronics (8/19), Evasion (9/20), Fire Combat (9/22), Gambling (11/25), Hand-to-Hand Combat (6/15), Local Customs (9/23), Lockpicking and Safecracking (9/22), Pickpocket (10/23), Riding (5/18), Science (4/15), Seduction (12/24), Sixth Sense (8/20)

ABILITIES: Connoisseur, First Aid, Photography

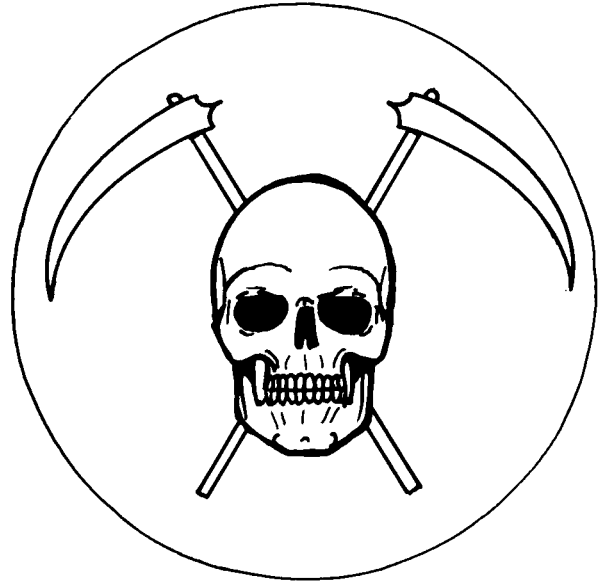
HEIGHT: 5'8"	SPEED: 3
WEIGHT: 158 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 39	STAMINA: 30 hours
APPEARANCE: Attractive	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 85	CARRYING: 101-150 pounds
SURVIVAL POINTS: 6	

FIELDS OF EXPERIENCE: Economics/Business, Fine Arts, Golf, Jewelry, Rare Collectibles, Toxicology

WEAKNESSES: Gambling; Greed

BACKGROUND: Di Fortelli worked himself out of the slums of Rome first as a mendicant and later as a petty thief. As part of the Italian Syndicate he rose quickly, becoming one of their top men in the area of extortion, protection money and blackmail. His influence quickly dissipated when it was discovered he was skimming money from the profits. This discovery forced the capo to put out a contract on Di Fortelli. However, he was smarter than the mob realized, for while he was compiling blackmail files for the mob, he was also compiling similar files for use against the mob.

Di Fortelli has hidden microfilm copies of these files with instructions that they are to be sent to the Italian police and the Surete in the event of his death. Not knowing exactly what information is contained in the files, the mob decided reluctantly to withdraw the hit, but they try to uncover the files whenever an opportunity presents itself. While disassociated from the mob, he was approached by Skorprios in 1979 and offered the position as section leader in TAROT. The mob does not know about Di Fortelli's connection with TAROT.



ASSASSINATION

Code name and card: Death

For those who have a strong desire to dispose of someone they no longer like — political figure, business rival, or unfaithful lover — TAROT offers some of the finest killers amongst its membership. While they do not work exclusively for the organization, they never work against it. In return for the occasional murder, TAROT offers the assassin protection and a new face and identity if he needs it. The assassin may be subcontracted by TAROT for an assignment they have accepted, or they may be given the task of eliminating someone who has dared turn against the organization.

Leader: MARCEL DUPRE

STR: 12 DEX: 10 WIL: 10 PER: 12 INT: 11

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (10/20), Demolitions (13/24), Disguise (8/19), Diving (8/19), Driving (10/21), Evasion (11/22), Fire Combat (14/25), Hand-to-Hand Combat (13/25), Local Customs (8/20), Mountaineering (12/23), Seduction (11/21), Sixth Sense (11/22), Stealth (13/23), Torture (12/22)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 6'2"	SPEED: 2
WEIGHT: 210 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 34	STAMINA: 28 hours
APPEARANCE: Striking	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 80	CARRYING: 151-210 pounds
SURVIVAL POINTS: 7	

FIELDS OF EXPERIENCE: Botany, Chemistry, Medicine/Physiology, Toxicology

WEAKNESSES: Attraction to Members of the Opposite Sex; Sadism

BACKGROUND: Dupre started out as a bouncer in a Moroccan nightclub whose owner dealt in the white slavery market on the side. Dupre was soon promoted to working only this market and he soon became a recruiter, seducing young tourists and drugging their drinks. One night while he was calling his men to pick up his latest find, he was interrupted when the girl's father burst into the room. In the ensuing struggle, he strangled the father. This first kill brought to the surface his perverse specialty. While he would still do some recruiting, his main pleasure came from berating and breaking the victims until they became docile. His methods differ from the usual as they combine physical and psychological torment. This did not satisfy him long for he could only go so far lest he mar or kill the victim. He sold his business and became a full-time assassin for TAROT. While not psychopathically sadistic, he does get pleasure from dreaming up ways of carrying out his contracts in such a way so that he can observe the kill.

KIDNAPPING

Code name and card: Judgment

The easiest money in the world is gained by kidnapping an important person, or someone they care about, and holding the victim for ransom. Political events and the distribution of power can be influenced in this manner. This department is constantly vigilant for any opportunity to increase TAROT's wealth through the abduction and subsequent coercion.

Leader: BORIS DEMINOVITCH

STR:9 DEX:10 WIL:14 PER:10 INT:11

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (9/19), Charisma (9/23), Cryptography (9/20), Disguise (9/20), Driving (9/19), Electronics (13/24), Evasion (10/19), Fire Combat (10/20), Hand-to-Hand Combat (9/18), Interrogation (10/21), Piloting (9/19), Science (7/18), Seduction (7/18)

ABILITIES: First Aid, Photography

HEIGHT: 5'5"	SPEED: 2
WEIGHT: 135 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 38	STAMINA: 32 hours
APPEARANCE: Good Looking	RUNNING/SWIMMING: 45 minutes
FAME POINTS: 105	CARRYING: 101-150 pounds
SURVIVAL POINTS: 6	

FIELDS OF EXPERIENCE: Computers, Economics/Business, Medicine/Physiology, Political Science

WEAKNESSES: Dependence on Liquor; Fear of Snakes

BACKGROUND: Deminovitch was one of the leading men in the KGB in charge of retrieving defectors. His plans never failed and his victims were always back in the USSR before their disappearance was even noticed. When he kidnapped the daughter of the German ambassador to Nigeria, the ambassador offered 50,000 pounds for her return, and Deminovitch quickly learned that he was wasting his talent working for next to nothing for the KGB. He escaped from the USSR and began working freelance. The Red Brigade used his plans to kidnap Aldo Moro and the American general, Robert Dozier. Skorprios employed him once in 1980 and, impressed with the results, offered him his current position in TAROT.

ROBBERY

Code name and card: Wheel of Fortune

The fastest way to acquire money is from a bank or similar financial institution. Of course, it can be tiresome filling out all those forms and waiting for a proper credit check, so TAROT has streamlined the process through robbery and burglary. Their methods, though, are not to hold the tellers at gunpoint and demand all the available

cash in the bank. This department will scout the building to be robbed and plan the methods so that by the time the theft is discovered the thieves will have had ample time to flee. This department keeps tabs on large banks, depositories, and transfers of large amount of money and specie.

Leader: LADY VICTORIA LYNN RICHMOND

STR:8 DEX:14 WIL:12 PER:13 INT:10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (13/25), Disguise (5/15), Diving (7/18), Driving (9/22), Electronics (11/21), Evasion (9/20), Fire Combat (4/17), Gambling (7/20), Hand-to-Hand Combat (6/14), Local Customs (10/23), Lockpicking and Safecracking (15/29), Mountaineering (14/24), Pickpocket (15/29), Riding (3/15), Science (5/15), Seduction (14/26), Sixth Sense (7/18), Stealth (14/26)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'7"	SPEED: 3
WEIGHT: 125 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 33	STAMINA: 30 hours
APPEARANCE: Sensational	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 98	CARRYING: 101-150 pounds
SURVIVAL POINTS: 7	

FIELDS OF EXPERIENCE: Chemistry, Computers, Fine Arts, Jewelry, Law, Mechanical Engineering, Rare Collectibles, Snow Skiing, Tennis

WEAKNESSES: Attraction to Members of the Opposite Sex; Greed

BACKGROUND: Her ladyship was born in the Manchester area of London of working class parents. Her early years were spent in fantasizing about what it would be like to be as rich and famous as the people she read about in magazines and romantic novels. Complimented on her beauty from early childhood, she learned by her teens how best to manipulate others, especially the male of the species. Gradually she worked her way into the upper class social set, losing her Manchester accent along the way and developing her innate good taste in fashion and manners. She romanced and married Lord Harry Sherrinford Richmond, who was in his late 60s. He passed on after six years of marriage. During that entire time, Lady Victoria was a perfect wife and gave no cause to doubt her affection for Lord Richmond. She now lives the life of an independent woman of means and continues to have a string of parties where she entertains the friends of her late husband. She maintains her lifestyle at a high level and is rarely seen without a handsome man on her arm.

In reality Lady Victoria is a second-story person — a jewel thief extraordinaire. She has never been caught and no clues have ever pointed her way. Starting her training as a young girl when she realized her abilities as an athlete, she soon learned the lockpicking and safecracking skills that got her the money to start mingling with the jet set. Her marriage to Lord Richmond was a natural; he was becoming addled and confused in his old age and she kept him under firm control. She married not for his money, for Lord Richmond's wealth was dissipating rapidly, but for the respectable cover he provided and for the easy way of laundering her stolen wealth. His friends provided ripe targets for her moonlight activities.

During one heist, however, she came across a sheaf of papers in a safe that should have contained a diamond necklace, and while she was puzzling over the mystery, she was surprised by the owner, Karl Ferenc Skorprios, who had been alerted to the robbery by a silent alarm. Rather than call the police, Skorprios, intrigued and impressed with her abilities, offered her a position with TAROT. She agreed and has since proven valuable in filling the TAROT coffers. She has a sentimental streak Skorprios finds amusing; her abhorrence to killing leads her to plan each heist carefully so as to minimize any chance of violence occurring.

MILITARY ACTION AND OPERATIONS

Code name and card: The Chariot

For an enormous fee TAROT will be happy to organize a small brush war or military skirmish. Through its own resources TAROT can supply or locate a commander for the forces and recruit the men. This section devises the tactics and strategy to be used on the mission. Depending on the size of the mission, the number of men necessary, and the cost of the equipment, such operations can cost upwards from 2.5 million pounds. It is not often done but is highly lucrative when carried out. This department also implements all operations by the specialized departments that require more than five persons.

Leader: MAJOR NICHOLAS BURKE

STR: 13 DEX: 10 WIL: 13 PER: 11 INT: 12

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (10/20), Cryptography (10/22), Demolitions (12/24), Diving (9/20), Driving (9/19), Evasion (11/22), Fire Combat (13/23), Gambling (7/18), Hand-to-Hand Combat (12/25), Interrogation (10/21), Local Customs (8/19), Mountaineering (8/21), Piloting (9/19), Sixth Sense (9/20), Stealth (12/25), Torture (10/22)

ABILITIES: First Aid, Photography

HEIGHT: 6'3"	SPEED: 2
WEIGHT: 230 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 42	STAMINA: 30 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 99	CARRYING: 151-210 pounds
SURVIVAL POINTS: 9	

FIELDS OF EXPERIENCE: Football (American), Ice Hockey, Mechanical Engineering, Military Science, Political Science, Wargaming (he sometimes plays with Korba)

WEAKNESSES: Claustrophobia

BACKGROUND: Ostensibly Burke is retired from the United States Green Berets. He gained some infamy due to his decidedly direct methods during the Vietnam conflict. Burke advocated fighting the Viet Cong with as much ruthlessness and disregard for human life as, he argued, the enemy showed. There were rampant rumors of villages being bombed out or having the entire population scragged. He was one of the first officers to lead his men into Cambodia. Even when the war was de-escalating, Burke never relented. While other commanders were using tactics to save as many of their own men as possible, Burke was fighting to gain yardage until the last possible moment. As a result, he was quite unpopular with his superiors and was relieved of command; he was given the choice of resigning or facing court-martial for his war atrocities. Burke resigned and began working as a mercenary throughout South America and Africa until approached by Skorprios. Burke's bitterness over the disloyalty he felt his country showed him made his decision to join TAROT an easy one.

INTELLIGENCE

Code name and card: The Hierophant

To have become so powerful, Skorprios had learned the importance of having current information. His contacts and spies around the world keep him apprised of the latest information about the activities of key people in the world. These informants include people who work directly for TAROT and people whom he pays for information. This department is interested in the smallest detail about important people, organizations and events.

Leader: NSEI MBENGA

STR: 9 DEX: 12 WIL: 15 PER: 13 INT: 11

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Cryptography (12/23), Driving (10/22), Electronics (11/22), Fire Combat (14/26), Hand-to-Hand Combat (11/20), Interrogation (11/22), Local Customs (8/21), Lockpicking and Safecracking (6/18), Science (8/19), Sixth Sense (10/22), Stealth (9/24), Torture (14/27)

ABILITIES: First Aid

HEIGHT: 5'11"	SPEED: 3
WEIGHT: 210 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 37	STAMINA: 36 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 55 minutes
FAME POINTS: 95	CARRYING: 101-150 pounds
SURVIVAL POINTS: 5	

FIELDS OF EXPERIENCE: Chemistry, Medicine/Physiology, Political Science, Toxicology

WEAKNESSES: Gambling



BACKGROUND: Mbenga came to prominence at the height of the regime of Idi Amin. He was one of Amin's chief intelligence officers, keeping tabs on the movements and loyalties of people within the government. His recommendations were responsible for a plurality of the "automobile accidents" during Amin's reign. When Amin escaped during his overthrow, he left Mbenga behind. Mbenga escaped but found himself without country or benefactor. Enter Karl Skorprios.

RESEARCH AND DEVELOPMENT

Code name and card: The Magician

Skorprios' insistence that TAROT operatives use the most sophisticated equipment makes this department one of the most important in the organization. Skorprios employs a number of brilliant renegade scientists from around the world. These people and their technicians have a free rein as to what they work on so long as TAROT equipment remains at the leading edge of technology. Of course, the new inventions have to be tested in the field, even if they cause wanton destruction and death.

Leader: DR. ISA NAKAHARA**STR: 7 DEX: 10 WIL: 12 PER: 14 INT: 15****SKILLS (SKILL LEVEL/PRIMARY CHANCE)**

Boating (4/16), Charisma (8/20), Diving (8/16), Driving (6/18), Electronics (15/30), Fire Combat (5/17), Hand-to-Hand Combat (3/10), Riding (10/23), Science (15/30), Seduction (7/17)

HEIGHT: 5'3"**SPEED: 3****WEIGHT: 112 lbs****HAND-TO-HAND DAMAGE CLASS: A****AGE: 36****STAMINA: 30 hours****APPEARANCE: Striking****RUNNING/SWIMMING: 40 minutes****FAME POINTS: 65****CARRYING: 101-150 pounds****SURVIVAL POINTS: 5**

FIELDS OF EXPERIENCE: Biology/Biochemistry, Botany, Chemistry, Computers, Forensics, Mechanical Engineering, Medicine/Physiology, Space Sciences, Toxicology

WEAKNESSES: None

BACKGROUND: Nakahara is one of the prettiest graduates of Vassar and UCLA. She graduated top of her class with a double major in chemistry and physics, but her interests cut a swath across a number of sciences. She set to work for a private pharmaceutical concern where she spent her free time devising new and different methods for synthesizing narcotics and hallucinogenic drugs. Her employers caught her and summarily dismissed her. She tried selling her discoveries to governments worldwide but always encountered what she called a "foolish notion of compassion." Her desire to continue her work soon brought her to the attention of Skorprios, who was looking for someone to head up his research section. Skorprios was searching for someone with imagination and a total lack of conscience — someone whose devotion to science far outweighed any compassion for mankind. Nakahara fit the bill perfectly.

THE DIRECTOR

Such a gathering of criminal minds needs a particularly strong hand to guide them. For TAROT that man is its head, Karl Ferenc Skorprios. He is ruthless to the extreme and demands absolute loyalty. His people know that even the smallest transgression will result in a death sentence being passed on them — and that death will be particularly ugly and painful if it can be arranged.

Skorprios conceived of TAROT and nurtures it like a child. It takes precedence over everything else in his life. To be any enemy of TAROT is to be an enemy of Skorprios.

KARL FERENC SKORPIOS**STR: 12 DEX: 14 WIL: 14 PER: 13 INT: 13****SKILLS (SKILL LEVEL/PRIMARY CHANCE)**

Boating (8/21), Charisma (13/27), Disguise (12/25), Driving (12/25), Electronics (12/25), Evasion (13/26), Fire Combat (13/26), Gambling (9/22), Hand-to-Hand Combat (14/26), Interrogation (13/26), Local Customs (9/22), Lockpicking and Safecracking (10/24), Pickpocket (13/27), Piloting (8/21), Riding (8/21), Science (10/23), Seduction (11/24), Sixth Sense (14/27), Stealth (13/27), Torture (12/25)

ABILITIES: Connoisseur, First Aid, Photography**HEIGHT: 6'1"****SPEED: 3****WEIGHT: 175 lbs****HAND-TO-HAND DAMAGE CLASS: B****AGE: 43****STAMINA: 32 hours****APPEARANCE: Good Looking****RUNNING/SWIMMING: 45 minutes****FAME POINTS: 70****CARRYING: 151-210 pounds****SURVIVAL POINTS: 11**

FIELDS OF EXPERIENCE: Board Games, Computers, Economics/Business, Fine Arts, Golf, Mechanical Engineering, Military Science, Political Science, Space Sciences, Squash, Tennis, Wargaming

WEAKNESSES: Greed

DESCRIPTION: Slender, athletic build. No distinguishing scars or physical handicaps. Handsome, aristocratic features. Black eyes and hair, with a distinctive white streak running back from the middle of the forehead.

BACKGROUND: Born to gypsy parents who performed in travelling carnival shows. His mother was a fortune teller and his father a trick knife thrower. His mother was accidentally killed by the father during their act; he reportedly had been drinking before the performance. Skorprios, then 12, took his mother's death hard. The father was found dead three days later at the bottom of a cliff. The investigation concluded that he staggered over the side while drunk although there were rumors he was pushed.

Skorprios stayed with the circus for another year, continuing the knife act his father had taught him. When he was 14, he heard

**KARL FERENC SKORPIOS**

of a group of smugglers who were having problems getting raw opium across the border from Turkey to Greece. Knowing that gypsies roam the countryside freely, Skorprios offered his services and made the delivery. When he realized how easy — and how exciting — it was, he began smuggling things across the border on a regular basis. The circus manager heard of Skorprio's sudden riches and became suspicious. He kept an eye on the youth, and when he had gathered sufficient evidence, he ordered Skorprios out of the troupe. Skorprios left cheerfully.

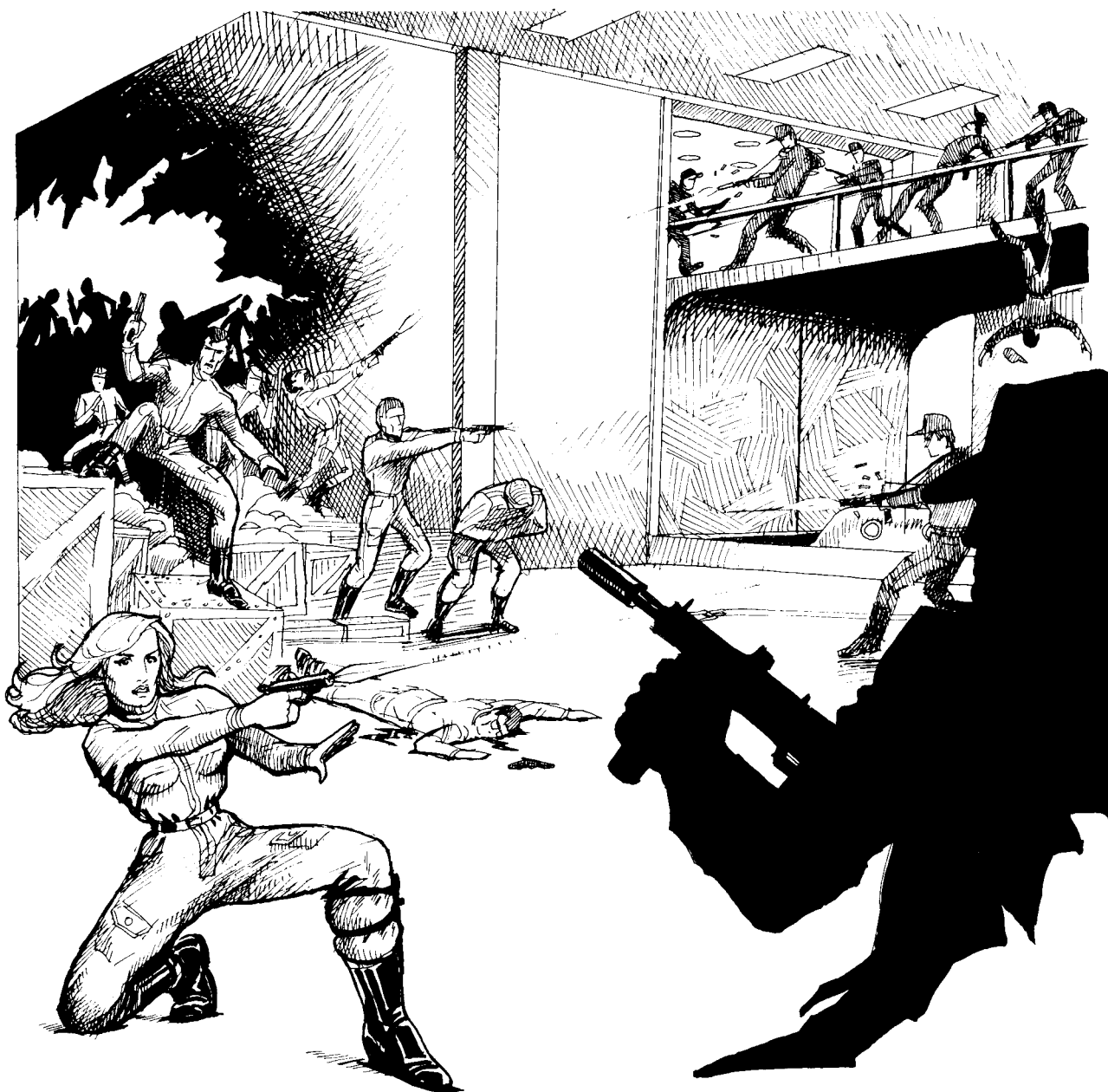
He continued working with smugglers along the Aegean until he heard about two feuding gangs whose leaders' maneuvers against each other were drawing too much attention. Skorprios accepted the assignment to end the rivalry by killing one of the leaders — an assignment no one else wanted because of the possible repercussions. Skorprios approached both leaders and finally eliminated the one who paid him less. In this way he received double payment for one assassination. Within six months Skorprios removed the other leader and gained control of both gangs. He employed some of the most vicious gunmen in Greece and was soon raiding the cargoes of other smugglers, forcing them to pay a high price for protection.

With the fortune acquired from these activities, he extended

his interests inland and took over a drug syndicate working out of Turkey. During the Soviet invasion of Czechoslovakia in 1968, Skorprios began a profitable black market in medicines and foodstuffs. He managed to work under the Soviets' noses without being molested by occasionally arranging the capture of someone the Soviets wanted.

During the 1970s, Skorprios extended his empire to include white slavery, counterfeiting, and, as always, assassination. He maintained strict control over his people, weeding out those who proved weak or disloyal and recruiting others whose professional expertise he admired or needed. No one knew just how far Skorprios' influence ranged or what other enterprises — legal and otherwise — he owned or controlled. In 1976, however, he became a veritable recluse while still maintaining strict control. His seconds-in-command ran his various interests efficiently. Over the next year Skorprios organized and built TAROT, supposedly influenced by the old deck his mother handed down to him.

Skorprios is an expert with a knife, pistol and garotte. The man is considered highly dangerous and is a ruthless adversary who shows no mercy to his opponents or victims. He has openly spoken about his desire to gain power and rule as much of the world as he can.



Allies and Enemies of James Bond



In spite of the amazing skill and astounding luck he exhibits, there are assignments which would confound and overwhelm even James Bond if it were not for the allies he has cultivated over the years. Such allies can be equally valuable to Player Characters, so you should consider introducing these characters or ones like them at the beginning of your campaign.

The list below outlines the statistics and skills of some of the people who have helped James Bond during his career. Note that, while most of the people described have been on the same side of the law as Bond, there are a number who have been won over to his side through his abilities of Persuasion and other interaction skills (see Chapter 6, How to Interact with Non-Player Characters).



Allies ANYA AMASOVA

See statistics in Chapter 1

BACKGROUND: Top agent of the Soviet KGB (equivalent to being a "00" in M.I.6). Her efficiency is matched only by her loyalty to the USSR. While this technically makes her one of the other side, the increasingly good relations between Britain and the Soviet Union have made her an ally on a number of occasions. Assignments involving this agent indicate she was a valuable asset. While these reports describe Amasova as a useful ally, it is believed that, should the relations with the USSR become stormy, she will become an equally formidable enemy.

Amasova's mother died giving birth to her, and her father, a major in the Soviet Army, had no time to raise her, so she was brought up in a state home. Upon reaching maturity, she joined the military, and her potential for intelligence work soon earned her a place in the KGB. Her missions have been varied and successful. It is believed that she was responsible for the operation that acquired the Perkin-Elmer Macralign 200 (a machine used to manufacture intricate microcircuitry) for the Soviet Union, despite the trade ban the United States placed on it. She was reported to have developed a close relationship with Sergie Borzov, also

of the KGB. Borzov was killed recently in the Austrian Alps in an unsuccessful attempt to stop one of our men from delivering a microdot.



KERIM BEY

STR: 13 DEX: 10 WIL: 11 PER: 13 INT: 10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (9/20), Charisma (13/24), Cryptography (8/18), Driving (6/17), Evasion (10/21), Fire Combat (10/21), Hand-to-Hand Combat (12/25), Interrogation (9/19), Local Customs (13/26), Seduction (12/23), Sixth Sense (13/24), Stealth (13/24)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'9"

WEIGHT: 210 lbs

AGE: 43

APPEARANCE: Good Looking

FAME POINTS: 77

HERO POINTS: 6

SPEED: 2

HAND-TO-HAND DAMAGE CLASS: B

STAMINA: 30 hours

RUNNING/SWIMMING: 40 minutes

CARRYING: 151-210 pounds

FIELDS OF EXPERIENCE: International Law, Law, Microphotography

WEAKNESSES: Attraction to Members of the Opposite Sex

BACKGROUND: As head of Station T (Turkey), Bey's record shows him to be a very reliable operative who knows his territory intimately. He was once a circus strongman, bending steel bars, snapping chains and the like. His light hearted, devil-may-care, quipster image belies the seriousness with which he approaches espionage work. He can be ruthless when necessary. One drawback is his predilection for beautiful women. Since the death of his wife, he has had a succession of female companions, all lovely and all transient. While this "hobby" has never interfered with his efficiency, it does give M cause for worry.

Bey is a firm believer in nepotism and he has trained his sons in the fine art of espionage. His sons are now among his top operatives since he trusts them over anyone else. Bey has established

excellent contacts with the gypsies that pass through or by Istanbul, and has used them many times as information sources and on important assignments.

TRACY BOND

(formerly Countessa Teresa di Vincenzo)

STR: 5 DEX: 6 WIL: 9 PER: 6 INT: 8

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (6/15), Driving (7/13), Hand-to-Hand Combat (2/7), Riding (4/11)

ABILITIES: Connoisseur, First Aid

HEIGHT: 5'7"	SPEED: 1
WEIGHT: 118 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 27	STAMINA: 28 hours
APPEARANCE: Attractive	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 38	CARRYING: 60-100 pounds
HERO POINTS: 3	

FIELDS OF EXPERIENCE: Fine Arts, Jewelry, Rare Collectibles, Snow Skiing, Tennis

WEAKNESSES: Attraction to Members of the Opposite Sex

BACKGROUND: Daughter of Marc Ange Draco and Count Cesare di Vincenzo's widow. Since her husband's death, she has become a gadfly, never staying in any one place for a long period of time. This has made it difficult for her father to keep tabs on her movements and protect her. While her actions indicate a total lack of responsibility and an almost pathological need for self-destruction, her early life indicates she can be a loving, caring person. Apparently the death of her husband affected her greatly.

NOTE: In no way are we insisting that the James Bond in your campaign be married. However, you may wish to have the players' characters encounter Tracy during her wild period.

TIFFANY CASE

STR: 4 DEX: 5 WIL: 3 PER: 5 INT: 4

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (6/9), Disguise (2/6), Driving (3/8), Seduction (3/7)

HEIGHT: 5'6"	SPEED: 1
WEIGHT: 115 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 37	STAMINA: 24 hours
APPEARANCE: Attractive	RUNNING/SWIMMING: 10 minutes
FAME POINTS: 15	CARRYING: 69-100 pounds
HERO POINTS: 2	

FIELDS OF EXPERIENCE: Jewelry

WEAKNESSES: Dependence on Liquor; Greed

BACKGROUND: Miss Case is scarcely more than a lower-level go-between in an elaborate smuggling ring. She has exhibited no great intelligence ability but has shown a decidedly mercenary streak. While she does not deliberately wish to hurt anyone, her own self-involvement inevitably leads her to do just that.

MILOS "DOVE" COLOMBO

STR: 10 DEX: 10 WIL: 9 PER: 12 INT: 10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (14/25), Charisma (10/19), Demolitions (5/15), Evasion (12/22), Fire Combat (10/21), Hand-to-Hand Combat (8/18), Sixth Sense (11/22), Stealth (13/22)

ABILITIES: Connoisseur, First Aid

HEIGHT: 6'2"	SPEED: 2
WEIGHT: 220 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 57	STAMINA: 28 hours

APPEARANCE: Good Looking RUNNING/SWIMMING: 25 minutes
FAME POINTS: 46 CARRYING: 101-150 pounds
HERO POINTS: 5

FIELDS OF EXPERIENCE: Economics/Business, International Law, Law

WEAKNESSES: Close Personal Tie

BACKGROUND: International smuggler concentrating mostly in the waters of the Aegean. He is called "The Dove" for reasons unknown. Colombo is generally ignored by Greek officials since he smuggles what they consider to be victimless contraband (gold, diamonds and cigarettes primarily). He does not deal in hard drugs nor white slavery, both of which are common in those waters. While his profession is sometimes questionable, his loyalty to his native country is not. He can be called upon for assistance and is likely to agree if he also profits from it. Colombo worked in the Resistance during World War II, first smuggling refugees from the Nazis to neutral territory and later forming a guerrilla unit that specialized in destroying munitions outposts. He spent the last few months of the war in a concentration camp after being betrayed to the Nazis. Colombo has since suspected his rival, Kristatos, who was his second-in-command during the war, of betraying him but has never been able to prove anything.

MARC ANGE DRACO

STR: 8 DEX: 9 WIL: 13 PER: 12 INT: 12

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (6/16), Charisma (14/27), Demolitions (6/18), Driving (7/17), Evasion (11/19), Fire Combat (8/18), Hand-to-Hand Combat (7/15), Interrogation (9/21), Local Customs (7/19), Lockpicking and Safecracking (4/13), Piloting (8/18), Seduction (11/24), Sixth Sense (7/19), Stealth (9/22)

ABILITIES: Connoisseur

HEIGHT: 6'0"	SPEED: 2
WEIGHT: 195 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 53	STAMINA: 30 hours
APPEARANCE: Good Looking	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 115	CARRYING: 101-150 pounds
HERO POINTS: 4	

FIELDS OF EXPERIENCE: Economics/Business, Fine Arts, Law, Rare Collectibles

WEAKNESSES: Close Personal Tie; Greed

BACKGROUND: Head of the Union Corse, one of the largest crime syndicates in Europe. Draco started out on the fringes of the Union Corse as a petty thief in his native Milano. His cleverness and carefulness led him higher and higher in the organization. While Draco's hands are far from clean, his activities have never garnered the official interest of M.I.6. He is a rare breed of criminal because his word (rarely given) is his bond and he will stand by it. He is notoriously loyal to anyone who does him a good turn but it equally vindictive against anyone he feels has wronged him. He is the father of the Contessa Teresa (known as Tracy).

WILLIAM FAIRBANKS

STR: 11 DEX: 8 WIL: 13 PER: 10 INT: 14

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (9/18), Charisma (7/20), Cryptography (11/25), Demolitions (9/23), Disguise (12/26), Diving (3/12), Driving (11/20), Electronics (10/24), Evasion (11/20), Fire Combat (8/17), Hand-to-Hand Combat (9/20), Interrogation (11/25), Local Customs (11/21), Lockpicking and Safecracking (12/20), Pickpocket (8/16), Piloting (8/17), Riding (6/17), Science (9/25), Seduction (5/15), Sixth Sense (11/23), Stealth (15/28)

ABILITIES: First Aid, Photography

HEIGHT: 6'0"	SPEED: 2
WEIGHT: 220 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 38	STAMINA: 30 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 120	CARRYING: 151-210 pounds
HERO POINTS: 12	

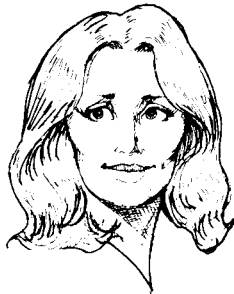
FIELDS OF EXPERIENCE: Biology/Biochemistry, Board Games, Botany, Chemistry, Computers, Economics/Business, Mechanical Engineering, Space Sciences

WEAKNESSES: Claustrophobia

BACKGROUND: Officially known as "009," Fairbanks is Bond's closest friend in the service next to Bill Tanner (see Chapter 15). Two more dissimilar agents are not to be met. While M is always concerned that Bond's methods are too flamboyant, he wonders whether Fairbanks is not too methodical. Fairbanks would rather try to maneuver people and events than jump in and act directly. He managed to recover the plans for NATO's proposed Computer Correlated Attack Sequence from a KGB research center in the USSR. He did this without raising an alarm and with such finesse that the Soviets thought the loss of the information was a freak accident, not a deliberate act. To accomplish his missions, Fairbanks employs his science background and a number of elaborate disguises so that he can slip in and out of high-security areas. While he is not the snappy dresser or connoisseur that Bond is, he is friendly and well-liked by the people at M.I.6. He is especially interested in Rookies and often volunteers to run classes and give lectures to them on new methods and equipment, something Bond is loath to do. Fairbanks' claustrophobia stems from the time he was buried alive when a tunnel he was using to get a scientist out of East Berlin collapsed and trapped him for six hours before he was rescued.

HOLLY GOODHEAD**See statistics in Chapter 1**

BACKGROUND: An exceptionally competent agent and scientist. Her doctorates in biology and engineering make her a perfect candidate for undercover work of a highly technical nature. Her two peculiarities are her need to be completely independent, even to the point of turning down help from a fellow professional, and a desire to prove that she is better than others in her profession. Dr. Goodhead masterminded the team that developed a new white sound device that ended Soviet eavesdropping by means of microwaves. To accomplish this, she had to steal the plans for the device from the safe of the KGB scientist in Moscow who developed it.

**MARY GOODNIGHT****See statistics in Chapter 1**

BACKGROUND: While Miss Goodnight's initial assignments fell far short of exemplary, she was sent back for retraining and the Service has every confidence in her. However, she does not exhibit the ruthlessness and cold efficiency prized in upper-level agents. This drawback is blamed for the escape of Hong Chi Lo, a Chinese agent in her custody. Lo worked his way out of his ropes and managed to make it through a window before Goodnight could bring herself to shoot. On another occasion, while on assignment in Libya, she identified herself to authorities as a scientist studying tarantulas in their native habitat. There are no tarantulas in Libya, unfortunately.

LT. CHONG SUN HIP**See statistics in Chapter 1**

BACKGROUND: Lt. Hip was recruited into M.I.6 out of the Royal Navy which had stationed him in Hong Kong. His father is an official in the Hong Kong police, which accounts for the excellent liaison he enjoys with them. The Hip family is very close and prolific with members both in Hong Kong and in the People's Republic. Occasional unofficial visits are arranged and the family gets together to speak of many personal things — the current political state of their respective countries, any military movements, and the intelligence activities of the People's Republic. Due to Hip's familial network, M.I.6 has a reasonably accurate fix on activities behind the Bamboo Curtain. While he is very protective and close to all his family, Hip is not overly worried about his family members coming to harm. Aside from law enforcement, there is another Hip family tradition — every generation has produced more than its share of martial arts experts and the entire family has had some training.

**FELIX LEITER****See statistics in Chapter 1**

BACKGROUND: Top investigator/agent for the American Central Intelligence agency. Leiter has proved invaluable to M.I.6 agents on several occasions, and at these times has exhibited a markedly high survival quotient. He entered the CIA right after graduating college, and served as a field agent in Mexico, South America, and in Europe. Leiter often uses the cover of being a private investigator for the Pinkerton agency, a nationwide American private inquiry company. While in Mexico, Leiter's investigations were responsible for the discovery and arrest of a vital link in a heroin smuggling operation between the Far East and the western United States. Recently his intelligence work was responsible for the evacuation of American officials from the Falklands before their lives were endangered.

SHERIFF J. W. PEPPER

STR: 7 **DEX:** 5 **WIL:** 5 **PER:** 7 **INT:** 6

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (2/8), Charisma (2/7), Driving (7/13), Evasion (4/10), Fire Combat (5/11), Hand-to-Hand Combat (4/11)

HEIGHT: 5'10"	SPEED: 1
WEIGHT: 230 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 52	STAMINA: 24 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 10 minutes
FAME POINTS: 2	CARRYING: 101-150 pounds
HERO POINTS: 1	

FIELDS OF EXPERIENCE: Law

WEAKNESSES: None

BACKGROUND: Pepper is one of a dying breed, the stereotypical Southern sheriff. While he is certainly no Sherlock Holmes, he is quite at home patrolling his little parish in Louisiana, chasing down speeders and wrongdoers. He is well-liked and respected by the citizens of the parish, especially those living outside of the town. Pepper and his wife, Maybelle, live quite simply. They save their money for their annual extravagance — visiting a foreign country on their vacation. Pepper loves to regale people with his descriptions of where he has visited and what he has done. The people enjoy his stories even if they do not believe them. It seems that Pepper has a knack for being in the wrong place at the right

time, so he is plunged into exciting situations. Few will swallow his yarns, however. His one complaint is that other countries are just full of "foreigners."



QUARREL

STR:11 DEX:6 WIL:7 PER:9 INT:7

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (10/17), Diving (9/17), Driving (3/10), Evasion (4/12), Fire Combat (7/14), Hand-to-Hand Combat (6/17), Sixth Sense (3/11), Stealth (5/12)

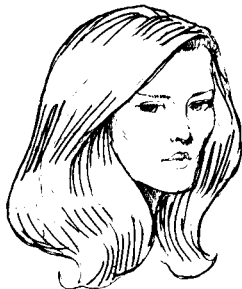
ABILITIES: First Aid

HEIGHT: 6'0"	SPEED: 1
WEIGHT: 225 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 38	STAMINA: 28 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 34	CARRYING: 151-210 pounds
HERO POINTS: 3	

FIELDS OF EXPERIENCE: None

WEAKNESSES: Superstition

BACKGROUND: Local fisherman working in the Bahamas. He has proven very reliable and is an excellent source of information on local geography and navigation. Quarrel grew up an orphan and received his name because of his contrary nature while a child. As he grew older, he found work aboard fishing boats for hire to tourists. His intimate knowledge of the Caribbean made him a valuable asset and he soon had his own charter boat. He was approached by some men who tried to entice him into helping them smuggle drugs across the Caribbean. Quarrel refused — violently — and then men took it hard. That night Quarrel's boat was blown up as it lay next to the dock. Quarrel's desire for revenge led to his cooperating with the local and international authorities in the arrest of the smugglers. He has proven his value frequently since then.



HONEYCHILE RYDER

STR:6 DEX:7 WIL:5 PER:7 INT:7

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (5/12), Diving (6/12), Evasion (2/8), Hand-to-Hand Combat (4/10), Riding (8/14)

ABILITIES: First Aid

HEIGHT: 5'8"	SPEED: 1
WEIGHT: 136 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 21	STAMINA: 24 hours
APPEARANCE: Striking	RUNNING/SWIMMING: 10 minutes
FAME POINTS: 0	CARRYING: 101-150 pounds
HERO POINTS: 2	

FIELDS OF EXPERIENCE: Rare Collectibles (specifically shells), Biology/Biochemistry (specifically Animal Husbandry)

WEAKNESSES: None

BACKGROUND: A resourceful woman, though not much use in high-tech situations. She is a proven asset in rough terrain because of her intimate knowledge of the ecology of her home turf in the Bahamas. Her family is one of the oldest in Jamaica, having been deeded the land by Cromwell for signing the death warrant of King Charles. For generations the family flourished, but mismanagement over the several decades put them on hard times. Then came the hurricanes that dropped several tons of salt on the fields and made them unsuitable for farming. By the time Ryder's father came into his inheritance, there was not much left but the house. That burned down when she was five, killing her parents. Ryder was raised by her Nanny and they both lived in the ruins of the old building after fixing it up. Her Nanny died when she was fifteen, and she has been living ever since in the ruins, with the pets she made of the local wildlife. There was a local official, named Manders, who was rumored to have been making advances towards her, but he met with an accident when a black widow spider crawled under his bed netting.



SOLITAIRE

STR:5 DEX:6 WIL:8 PER:10 INT:7

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (7/15), Driving (4/12)

HEIGHT: 5'5"	SPEED: 2
WEIGHT: 118 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 26	STAMINA: 28 hours
APPEARANCE: Striking	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 23	CARRYING: 60-100 pounds
HERO POINTS: 1	

FIELDS OF EXPERIENCE: None

WEAKNESSES: Fear of Snakes

BACKGROUND: Solitaire (whether first or last name is unknown) would, at first glance, seem to have no intrinsically useful skills. However, she exhibits certain powers of being able to predict events. There is some talk that these powers are of an extrasensory nature, but there is no verification. While this would hardly make her a candidate for use by M.I.6, there are certain elements in the underworld who swear by these psychics (omens, good luck charms, and all that).



TIGER TANAKA

STR:10 DEX:14 WIL:14 PER:13 INT:12

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (12/26), Cryptography (11/23), Demolitions

(8/20), Driving (10/23), Electronics (12/24), Evasion (12/24), Fire Combat (12/25), Hand-to-Hand Combat (15/25), Interrogation (10/22), Local Customs (11/24), Science (11/23), Seduction (9/22), Sixth Sense (13/25), Stealth (12/26)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'10"	SPEED: 3
WEIGHT: 175 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 41	STAMINA: 32 hours
APPEARANCE: Good Looking	RUNNING/SWIMMING: 45 minutes
FAME POINTS: 150	CARRYING: 101-150 pounds
HERO POINTS: 9	

FIELDS OF EXPERIENCE: Computers, Fine Arts, Forensics, Law, Military Science, Political Science, Toxicology

WEAKNESSES: None

BACKGROUND: Head of the Japanese Secret Service and on good relations with M.I.6. Proffers full cooperation when matters include or threaten Japanese soil. Tanaka runs a school for ninjas who become his top operatives. It is considered one of the best training schools for covert operators, but agents of foreign governments are not allowed to train there except by Tanaka's personal permission. While Tanaka currently maintains a low profile, his early career, dealing with the Yakuza (the Japanese Mafia) and volunteering for intelligence missions into China, have made him well-known in espionage and crime circles. Because of this fact, he takes elaborate measures not to expose himself to hazardous situations. He travels beneath Tokyo on a private train and never directly involves himself on missions except those of the highest importance.

Enemies

Of course, there would be no adventures without villains and, therefore, nothing for the characters to do. Villains in the *James Bond 007* Game are not of the thug and mug caliber. Like the characters they will be pitted against, they have a style and a class all their own.

The background following each physical description indicates the available information in the files of M.I.6. The information in notes at the end of some descriptions is information for your use which should be kept from the players. You may change the backgrounds as you wish if they do not suit your campaign.

SIR HUGO DRAX

STR:6 DEX:8 WIL:9 PER:9 *INT:10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Electronics (9/19), Evasion (8/15), Fire Combat (2/10), Piloting (9/17), Science (10/20), Sixth Sense (7/16), Stealth (8/17)

ABILITIES: Connoisseur

HEIGHT: 5'10"	SPEED: 2
WEIGHT: 190 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 51	STAMINA: 28 hours
APPEARANCE: Good Looking	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 140	CARRYING: 101-150 pounds
SURVIVAL POINTS: 4	

FIELDS OF EXPERIENCE: Biology/Biochemistry, Board Games, Botany, Computers, Economics/Business, Mechanical Engineering, Space Sciences

WEAKNESSES: None

BACKGROUND: Drax is of German origin, now residing in England. He was found roaming the countryside with a complete loss of memory, but upon testing showed a mechanical aptitude. He went to work building aircraft in England. After graduating with an engineering degree, he began designing aircraft and quickly rose to the top of his profession. Sensing how things were going, he started his own small company, designing aerospace equipment that was far ahead of its time. He made his wealth by riding the rising crest of space exploration and technology. He came under M.I.6's observation when he was heard to remark during a dinner party that the person who rules space would rule mankind and that one person alone should hold such power since it could not be trusted to a bureaucracy.



PUSSY GALORE

STR:5 DEX:9 WIL:8 PER:10 INT:8

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (8/16), Driving (6/15), Evasion (7/14), Fire Combat (9/18), Hand-to-Hand Combat (7/12), Piloting (11/20), Seduction (3/11), Stealth (9/17)

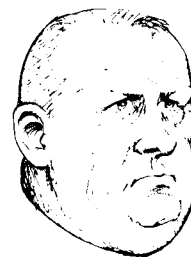
ABILITIES: First Aid

HEIGHT: 5'6"	SPEED: 2
WEIGHT: 127 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 30	STAMINA: 28 hours
APPEARANCE: Attractive	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 25	CARRYING: 60-100 pounds
SURVIVAL POINTS: 2	

FIELDS OF EXPERIENCE: Snow Skiing, Tennis

WEAKNESSES: Greed

BACKGROUND: Hails from America, only daughter in a family of five sons. She ran away at an early age and found work as a mechanic's apprentice at a small airfield. She soon learned to fly and got a license. Galore found flying much preferable to physical labor. Disgusted with the bias against female fliers, she organized a group of other female fliers and started Pussy Galore's Flying Circus. The troupe gave her the means to start her own air freight company. The company was bought out by Auric Goldfinger and Galore became his private pilot soon after. There is no hint of intimacy between Galore and anyone in her past. She displays a marked disdain for men in general and maintains a very frigid and aloof attitude.



AURIC GOLDFINGER

STR:6 DEX:7 WIL:9 PER:8 INT:10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (4/13), Driving (5/12), Electronics (9/19), Fire Combat (3/10), Gambling (5/13), Hand-to-Hand Combat (1/7), Riding (9/17), Science (5/15), Sixth Sense (5/14)

ABILITIES: Connoisseur

HEIGHT: 5'8"	SPEED: 1
WEIGHT: 200 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 41	STAMINA: 28 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 145	CARRYING: 101-150 pounds
SURVIVAL POINTS: 5	

FIELDS OF EXPERIENCE: Chemistry, Economics/Business, Fine Arts, Golf, Mechanical Engineering, Rare Collectibles

WEAKNESSES: Greed

BACKGROUND: Millionaire industrialist, one of the richest men in England. He escaped across the Berlin Wall during the Christmas visits in 1963, and soon opened a small jewelry business in London (he was a jeweler in Riga as was his father and grandfather). Goldfinger has expanded his business empire to include factories, shipping companies, research facilities, and a horse breeding ranch. He has acquired patents or licenses for products that have become vital in industry (there is some question about the methods used to acquire these patents, but no complaints have been lodged). He has a passion for gold in all shapes and forms, and has what may be the largest private gold reserve in the world. There have been rumors of smuggling, but nothing proven.

**DONOVAN "RED" GRANT**

STR: 13 **DEX:** 12 **WIL:** 10 **PER:** 10 **INT:** 9

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (6/16), Disguise (9/18), Driving (10/21), Evasion (13/25), Fire Combat (14/25), Hand-to-Hand Combat (13/26), Interrogation (10/19), Local Customs (9/19), Sixth Sense (11/20), Stealth (13/20), Torture (12/21)

ABILITIES: First Aid

HEIGHT: 6'2"	SPEED: 2
WEIGHT: 223 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 33	STAMINA: 28 hours
APPEARANCE: Good Looking	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 65	CARRYING: 151-210 pounds
SURVIVAL POINTS: 4	

FIELDS OF EXPERIENCE: Football, Toxicology

WEAKNESSES: Sadism

BACKGROUND: Chief executioner for SMERSH. For the last ten years he has gone by the name of Krassno Granitsky while living in the Soviet Union. Grant is a defector from England. In retrospect it is easy to pinpoint those indicators that show him to have a strong homicidal tendencies. In his home town of Aughmacloy in Ireland, he was often involved in fistfights. There were also instances of pets and farm animals killed during the night. In his later years he got involved with local smugglers as hired muscle. There is now positive evidence linking him with the deaths of seventeen women in a thirty mile radius around Aughmacloy. He then entered the boxing ring and won the championship for his weight class. However, the brutal beatings he would inflict made it difficult to find willing sparring partners. He later joined the Royal Corps of Signal and was transferred to the motorcycle dispatch service. While assigned in Berlin, he one day took the pouch he was delivering, ran one of the blockades of the Berlin Wall and defected.

**JAWS**

STR: 18 **DEX:** 10 **WIL:** 13 **PER:** 9 **INT:** 5

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (2/15), Driving (4/13), Evasion (13/27), Hand-to-Hand Combat (14/32), Sixth Sense (4/11), Stealth (12/25)

HEIGHT: 6'8"	SPEED: 2
WEIGHT: 284 lbs	HAND-TO-HAND DAMAGE CLASS: D
AGE: 31	STAMINA: 30 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 137	CARRYING: 431-500 pounds
SURVIVAL POINTS: 10	

FIELDS OF EXPERIENCE: None

WEAKNESSES: None

BACKGROUND: All attempts to track down the background of this individual have proved fruitless, which is amazing since he is of memorable size and demeanor. It is suspected that he hails from America, but this is not certain since no one has heard him speak. (He does not seem to speak in combat or other stress situations, which are usually when M.I.6 agents meet him.) He is, however, quite effective in his role as hired assassin to anyone who can afford his expensive services. Jaws (no other name known) does not use a gun. Instead he corners his quarry, knowing when they are weaponless, and moves in. He then tears their jugular vein or carotid artery with his teeth. Jaws has apparently grasped upon the Russian idea of stainless steel teeth and refined it. He has had his teeth replaced with knife-edged chrome teeth, which are suitable for biting through objects that are not solid metal.

NOTE: The strength given Jaws obviously exceeds the maximum allowable in the game, but it is necessary to recreate what Jaws can do. If this description conflicts with your campaign, you may reduce his strength to 15. In Hand-to-Hand Combat, Jaws does Damage Class D. He will never do a Kick attack, but he has a special bite attack once the victim is restrained that is given a -2 Ease Factor modifier and +2 improvement to his Damage Class (in other words, Damage Class F). Due to his strength, Jaws can shake off a blow 90% of the time. He usually does not flinch when hit. Jaws may use Survival Points defensively — that is, he can use them for situations that would normally not be survivable (falling without a parachute and surviving a crash through a circus tent, falling from orbit without a proper spacecraft, crashing in a tram through a reinforced concrete wall, and so on). He also gains 10 Survival Points at the end of any mission in which he is encountered (which means players better have him use up his points or he will have even more for the next time).

**KANANGA**

STR: 9 **DEX:** 10 **WIL:** 8 **PER:** 11 **INT:** 11

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Disguise (12/23), Electronics (9/20), Evasion (11/20), Fire Combat (9/19), Hand-to-Hand Combat (8/17), Interrogation (8/19), Science (10/21), Sixth Sense (10/21), Stealth (8/16)

ABILITIES: Connoisseur, First Aid

HEIGHT: 6'1"

SPEED: 2

WEIGHT: 143 lbs

HAND-TO-HAND DAMAGE CLASS: B

AGE: 36

STAMINA: 28 hours

APPEARANCE: Good Looking

RUNNING/SWIMMING: 25 minutes

FAME POINTS: 82

CARRYING: 101-150 pounds

SURVIVAL POINTS: 6

FIELDS OF EXPERIENCE: Botany, Chemistry, Economics/Business, Political Science

WEAKNESSES: Superstition

BACKGROUND: Born and raised on a farm in the Caribbean, Kananga (no other name known) is the illegitimate son of a sugar cane cutter and a kitchen maid. Kananga soon learned that there was easy money to be made on the wrong side of the law. He joined with a group who specialized in robbing tourists' hotel rooms. He soon realized that the payoffs did not match the risks taken. He bought a tourist boat from his earnings and set up shop as a guide to fishermen. During the nights he was hauling cannabis and cocaine from ships at sea to Jamaica and America. He has since built this endeavor into an empire by forming a secret partnership with an American gangster known as "Mr. Big" who controls the drug distribution in the Harlem section of New York City. To the world at large, Kananga maintains a proper image as the prime minister of the island of San Monique.

**ROSA KLEBB**

STR: 6 **DEX:** 10 **WIL:** 14 **PER:** 8 **INT:** 12

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (1/15), Cryptography (13/25), Disguise (11/23), Driving (10/19), Evasion (12/20), Fire Combat (12/21), Hand-to-Hand Combat (8/14), Interrogation (11/23), Local Customs (9/17), Sixth Sense (10/20), Stealth (13/27), Torture (15/28)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'1"

SPEED: 2

WEIGHT: 106 lbs

HAND-TO-HAND DAMAGE CLASS: A

AGE: 49

STAMINA: 32 hours

APPEARANCE: Plain

RUNNING/SWIMMING: 45 minutes

FAME POINTS: 98

CARRYING: 101-150 pounds

SURVIVAL POINTS: 6

FIELDS OF EXPERIENCE: Microphotography, Military Science, Political Science, Toxicology

WEAKNESSES: Sadism

BACKGROUND: One time head of operations for SMERSH. Klebb is personally responsible for the deaths of agents 973 in Bulgaria and 488 in Berlin. Recent information indicates she fell into disfavor with her superiors over her constant denunciation of the growing detente between East and West. As a result, she has left SMERSH and has placed her abilities on the open market. She is reported to have joined the operation known as TAROT. Klebb is a vicious, single-minded operative. While at SMERSH, she would

attend to all interrogations and tortures her schedule would permit, personally directing the attendants as to what techniques to use on the victim.

ARISTOTLE KRISTATOS

STR: 7 **DEX:** 9 **WIL:** 10 **PER:** 12 **INT:** 10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (13/23), Charisma (9/19), Diving (10/18), Evasion (9/17), Fire Combat (11/21), Gambling (8/20), Hand-to-Hand Combat (9/16), Seduction (6/15), Sixth Sense (10/21), Stealth (10/20)

ABILITIES: Connoisseur, First Aid

HEIGHT: 6'0"

SPEED: 2

WEIGHT: 185 lbs

HAND-TO-HAND DAMAGE CLASS: A

AGE: 51

STAMINA: 28 hours

APPEARANCE: Attractive

RUNNING/SWIMMING: 25 minutes

FAME POINTS: 45

CARRYING: 101-150 pounds

SURVIVAL POINTS: 4

FIELDS OF EXPERIENCE: Ice Hockey, Mechanical Engineering

WEAKNESSES: Greed

BACKGROUND: Youngest member of the Resistance working in the Aegean during World War II. He has since worked freelance for M.I.6 and other Western organizations against the Soviets. He makes his living as a smuggler, bringing contraband into Greece. He was recently uncovered as a double agent, secretly working for the Soviets. He kept his own skirts clean by blaming acts of sabotage and failed missions on his smuggling rival Colombo.

**ALEXEI KRONSTEEN**

STR: 8 **DEX:** 9 **WIL:** 13 **PER:** 13 **INT:** 14

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (6/19), Disguise (8/22), Driving (7/18), Electronics (9/23), Evasion (10/18), Fire Combat (8/19), Hand-to-Hand Combat (6/14), Interrogation (12/26), Science (8/22), Sixth Sense (12/25), Stealth (12/25)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'6"

SPEED: 2

WEIGHT: 132 lbs

HAND-TO-HAND COMBAT CLASS: A

AGE: 39

STAMINA: 30 hours

APPEARANCE: Plain

RUNNING/SWIMMING: 40 minutes

FAME POINTS: 143

CARRYING: 101-150 pounds

SURVIVAL POINTS: 3

FIELDS OF EXPERIENCE: Board Games, Political Science, Wargames

WEAKNESSES: None

BACKGROUND: Kronsteen is a brilliant chess master. He has played in tournaments around the world. His abilities to outwit his opponents and force them into making blundering moves is renown throughout the chess world. Kronsteen escaped from behind the Iron Curtain and has acquired Austrian citizenship and passport. He has no family or close friends, nor did he leave anyone behind in the USSR. Considering his skill at chess, it is interesting that the Soviets have not tried to force him back onto their side. What piques M.I.6's interest are the coincidences. In 1982, Kronsteen played in a chess match in Montevideo, Uruguay. During a break in the game Kronsteen announced he was going for a short stay in

the country. The men tailing him lost his trail. Kronsteen appeared back at the chess match the next day, stating the outing did him a world of good. He went on to win the match handily. When investigators attempted to retrace his trip, they could find no record of Kronsteen checking into a hotel or a country inn or that he even took camping equipment with him. While such a trip is not suspicious, it is interesting that three months later the Argentinians, with a well thought out strategy, invaded the Falkland Islands. Buenos Aires, the capital of Argentina, is less than an hour's flight from Montevideo.

NOTE: Although no connection has ever been found, Kronsteen is the Planning Director of Special Operations for TAROT. He is called in when ordinary means are exhausted. His operations are intricate, complicated, but usually successful.

EMIL LEOPOLD LOQUE

STR: 8 DEX: 10 WIL: 6 PER: 7 INT: 7

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (5/13), Driving (9/17), Evasion (4/13), Fire Combat (11/19), Hand-to-Hand Combat (9/17), Sixth Sense (5/12), Stealth (7/13), Torture (6/12)

ABILITIES: First Aid

HEIGHT: 5'9"	SPEED: 2
WEIGHT: 150 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 30	STAMINA: 28 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 35	CARRYING: 101-150 pounds
SURVIVAL POINTS: 5	

FIELDS OF EXPERIENCE: None

WEAKNESSES: None

BACKGROUND: Loque is a freelance killer whose fame has spread throughout Europe although he has centered his activities around the Mediterranean. Originally he started out as an enforcer for the Brussels underworld. He was sentenced to life imprisonment and was serving his sentence in Namur Prison. He escaped from there, disguised as his psychiatrist whom he strangled. Since then he had been reported working for drug smuggling rings in Marseilles and Hong Kong. He is reported to be working now for smugglers in Greece. Recent kills linked to Loque, however, seem unrelated to smuggling activities; they instead seem motivated by political and espionage reasons. Current intelligence offers no explanation for these kills.

"MR. BIG"

Information Unavailable

BACKGROUND: Gang leader in the Harlem section of New York City, America. No description is available since he is rarely seen by people outside his organization; his people show fanatical loyalty to him. He rules Harlem with an iron fist; even the street gangs do not tangle with him.

NOTE: "Mr. Big" is a figment of Kananga's imagination. He created him and through clever use of disguises has convinced people that he does exist. Kananga's close associates know of this charade but no one else does. He has gone to great lengths to make people believe there is a separate man known as "Mr. Big." Since no picture or description exists of "Mr. Big," he has no Fame Points. Use the same characteristics as Kananga for everything else.

DR. JULIUS NO

STR: 9 DEX: 3 WIL: 12 PER: 13 INT: 14

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Electronics (12/26), Hand-to-Hand Combat (10/19), Science (15/29)

ABILITIES: Connoisseur



HEIGHT: 6'3"	SPEED: 2
WEIGHT: 180 lbs	HAND-TO-HAND DAMAGE CLASS: D
AGE: 44	STAMINA: 30 hours
APPEARANCE: Good Looking	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 56	CARRYING: 101-150 pounds
SURVIVAL POINTS: 7	

FIELDS OF EXPERIENCE: Biology/Biochemistry, Botany, Chemistry, Computers, Medicine/Physiology

WEAKNESSES: None

BACKGROUND: Born in Peking, the son of a German Methodist missionary and a Chinese girl of good family. To save the family from disgrace, he was placed in a monastery where he lived the lonely life of a half-cast child. At the age of 16, he travelled to Shanghai where he became involved with the Tong. They paid his way to the United States where he worked for the Tong in New York City while attending college. He received a degree in accounting, since the Tong wanted him to manage their books and hide their sources of income. While at the university, he became infatuated with science and the relatively new world of nuclear physics. He graduated top of his class with a double major and returned to Shanghai to take up responsibility as the treasurer of the Tong. Over a period of four years he embezzled over five million dollars in gems from the Tong. He was found out and went into hiding until recently when he bought an island in the Caribbean; there he carries out his own experiments in nuclear energy. While working on one of his reactors, the shielding cracked and exposed his hands to intense radiation. While it did not harm any other part of his body, the radiation made his hands useless.

NOTE: Dr. No's hands have been reinforced bionically with exoskeletons of steel and wire. The fingers do not move quickly or well, hence the low overall Dexterity. This exoskeleton raises his Hand-to-Hand Damage Class to D. His Hand-to-Hand Damage Class when doing a Kick is C, however.



ODDJOB

STR: 15 DEX: 9 WIL: 15 PER: 8 INT: 4

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Driving (7/15), Evasion (11/23), Hand-to-Hand Combat (13/28), Stealth (7/22), Torture (10/19)

HEIGHT: 5'11"	SPEED: 2
WEIGHT: 225 lbs	HAND-TO-HAND DAMAGE CLASS: C
AGE: ?	STAMINA: 36 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 55 minutes
FAME POINTS: 21	CARRYING: 281-350 pounds
SURVIVAL POINTS: 8	

FIELDS OF EXPERIENCE: None

WEAKNESSES: None

BACKGROUND: Goldfinger's bodyguard and considered a highly dangerous expert at unarmed combat. Goldfinger acquired him during a trip through Korea. He tells people he found Oddjob uprooting tree stumps for farmers. No further background available. Oddjob is never seen without his derby. The brim of this hat is reinforced with an alloy developed by one of Goldfinger's companies. The brim is sharpened to a razor's edge. Oddjob can throw it very well.

NOTE: The hat is thrown according to the rules for throwing knives. However, when Oddjob uses the hat, the Damage Class is E because it raises the damage by two classes instead of one as with a knife.

TETSURO OSATO

STR:7 DEX:9 WIL:9 PER:9 INT:10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Driving (5/14), Electronics (12/22), Evasion (7/15), Fire Combat (5/14), Interrogation (7/17), Local Customs (9/18), Science (11/21), Sixth Sense (8/17), Stealth (7/16)

ABILITIES: Connoisseur, First Aid, Photography

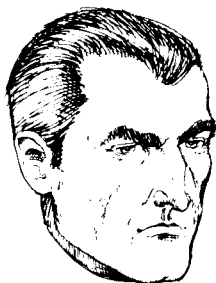
HEIGHT: 5'7"	SPEED: 2
WEIGHT: 150 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 56	STAMINA: 28 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 98	CARRYING: 101-150 pounds
SURVIVAL POINTS: 2	

FIELDS OF EXPERIENCE: Chemistry, Economics/Business, Law, Mechanical Engineering

WEAKNESSES: Greed

BACKGROUND: Osato is President and Chief Executive Officer of Osato Chemicals out of Tokyo. He started out working on Kobe Dock in Tokyo and saved enough money to start his own shipping business. The business quickly flourished and he began branching out into manufacturing. Osato Chemicals is now the parent corporation, but Osato also has shipping, import/export, and research, interests. While there has been nothing conclusive on record about Osato, his rise in industry was rapid enough to warrant suspicion. The Japanese authorities have found no connection between Osato and the Yakuza, the Japanese Mafia. There are rumors that he has been contacted by elements of TAROT, but there have been no confirmations of any meetings.

NOTE: Osato is one of the main operatives of TAROT. He is in charge of laundering their funds through his businesses for their operations in Japan.



FRANCISCO SCARAMANGA

STR:8 DEX:13 WIL:9 PER:11 INT:9

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (10/22), Charisma (5/14), Driving (10/22), Electronics (5/14), Evasion (11/21), Fire Combat (15/27),

Local Customs (10/21), Piloting (9/21), Seduction (2/9), Sixth Sense (10/20), Stealth (10/19)

ABILITIES: Connoisseur, First Aid

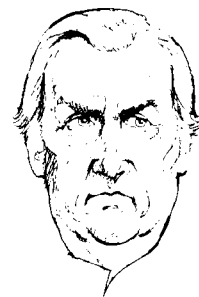
HEIGHT: 6'4"	SPEED: 2
WEIGHT: 210 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 32	STAMINA: 28 hours
APPEARANCE: Attractive	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 10	CARRYING: 101-150 pounds
SURVIVAL POINTS: 8	

FIELDS OF EXPERIENCE: Mechanical Engineering, Rare Collectibles

WEAKNESSES: None

BACKGROUND: Francisco (Paco) "Pistols" Scaramanga is the only son of Enrico and Marcella Scaramanga, a circus owner/performer and his wife. Scaramanga displayed a natural showman's streak and became the youngest star performer of the small circus, doing a trick sharpshooting act. His life changed drastically when he killed a policeman who was responsible for shooting an elephant that had gone rogue. The elephant was like a pet to Scaramanga. At the age of 16, he was reported working with a group of petty thieves around the Miami area in Florida, and soon became one of their best hit men. Forced to flee America when the number of "hits" made him too many enemies, he was later reported to be in Europe, South America and Africa. While most people in his profession seek anonymity, Scaramanga has carefully cultivated his reputation and yet has kept his appearance secret (no photos exist anywhere). Part of his style involves sending the victim a 24-karat gold bullet. This warning, combined with his record for never failing an assignment, causes most victims to become so terrified they make the blunders Scaramanga wishes. He reportedly changes one million dollars per kill.

NOTE: Scaramanga works freelance and currently resides on an island off the coast of China. He has contacts around the world, who let him know when someone needs a job done.



KARL STROMBERG

STR:8 DEX:5 WIL:12 PER:10 INT:10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (9/16), Charisma (7/19), Diving (6/12), Driving (4/11), Electronics (9/19), Fire Combat (8/15), Hand-to-Hand Combat (7/15), Science (9/19), Sixth Sense (9/19)

HEIGHT: 5'11"	SPEED: 1
WEIGHT: 225 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 54	STAMINA: 30 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 145	CARRYING: 101-150 pounds
SURVIVAL POINTS: 3	

FIELDS OF EXPERIENCE: Biology/Biochemistry, Botany, Economics/Business, Mechanical Engineering

WEAKNESSES: None

BACKGROUND: One of the richest men in the world. He owns Stromberg Shipping which handles cargo ships, freighters and tankers worldwide. His other interests include marine biology research stations (main one in Sardinia) and marine equipment

research and manufacture. He has often stated his belief that man's efforts should reach into the sea rather than outer space. He has come to the attention of M.I.6 through several misadventures. Scientists working for Stromberg run a greater risk than they would for anyone else. A relatively large number have perished in freak accidents over the years. Stromberg is easily recognized by his hands — a congenital defect left him with a noticeable webbing between his fingers.

NOTE: Stromberg is working solely on his own. He does not belong to TAROT and probably does not know it exists.



TEE HEE

STR:14 **DEX:**6 **WIL:**13 **PER:**11 **INT:**6

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Driving (7/15), Evasion (12/22), Hand-to-Hand Combat (14/28), Interrogation (8/14), Sixth Sense (8/16), Stealth (14/27), Torture (12/21)

HEIGHT: 6'5"	SPEED: 2
WEIGHT: 160 lbs	HAND-TO-HAND DAMAGE CLASS: C
AGE: 33	STAMINA: 30 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 69	CARRYING: 211-280 pounds
SURVIVAL POINTS: 6	

FIELDS OF EXPERIENCE: None

WEAKNESSES: None

BACKGROUND: Bodyguard for Kananga. His left arm was ripped off in an altercation with a crocodile at one of Kananga's "research stations," where they are working to perfect a cheaper synthetic opium. The station is situated in the heart of a swamp surrounded by alligators and crocs. Tee Hee had a mechanical arm replacement (no skin-like covering) with a pincer-like device instead of a hand. He is quite adept with this as a weapon.

NOTE: The metal pincer device is a combination cutter/grabber. It can snip through an insulated cable or a man's finger (Hand-to-Hand Combat only and the victim must be restrained). The outer edge of the pincer is honed to razor sharpness and can cut like a knife. When striking with this arm (every other blow in combat), increase the Damage Class by one.

WINT AND KIDD

Mr. Wint

STR:8 **DEX:**11 **WIL:**8 **PER:**9 **INT:**8

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Demolitions (10/18), Disguise (7/15), Driving (8/18), Evasion (12/21), Fire Combat (12/22), Hand-to-Hand Combat (10/18), Sixth Sense (9/17), Stealth (10/18), Torture (10/18)

HEIGHT: 6'0"	SPEED: 2
WEIGHT: 195 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 33	STAMINA: 28 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 32	CARRYING: 101-150 pounds
SURVIVAL POINTS: 4	

FIELDS OF EXPERIENCE: Toxicology

WEAKNESSES: Attraction to Members of the Same Sex

Mr. Kidd

STR:11 **DEX:**6 **WIL:**9 **PER:**8 **INT:**9

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Disguise (8/17), Evasion (12/20), Fire Combat (9/16), Hand-to-Hand Combat (8/19), Interrogation (11/20), Local Customs (8/16), Lockpicking and Safecracking (8/14), Piloting (10/17), Sixth Sense (8/16), Stealth (8/17)
ABILITIES: First Aid, Photography

HEIGHT: 6'2"	SPEED: 1
WEIGHT: 210 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 34	STAMINA: 28 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 31	CARRYING: 151-210 pounds
SURVIVAL POINTS: 4	

FIELDS OF EXPERIENCE: None

WEAKNESSES: Attraction to Members of the Same Sex

BACKGROUND: Wint and Kidd are a pair of hitmen/bodyguards who never work separately. They are ruthless and imaginative. They have worked for the Mafia in America, the Yakuza in Japan, and with smugglers in the Mediterranean. It is rumored they are currently employed by an international diamond smuggling ring that works out of South Africa.

Thrilling Cities



The amount of travelling James Bond does during the course of his investigations certainly qualifies him as a jet-setter of the first order. In fact, one of the highlights of a Bond adventure is the plethora of exotic locations he visits. But the action hardly ever takes place in the seedier side of town. Instead, Bond stays at the best hotels, frequents the finest restaurants, and encounters the most beautiful women.

This tradition should extend to the missions you run in your campaign. You will, no doubt, wonder about such questions as: Which are the best hotels? Where are they? What are the streets of the city like? What is the general ambiance of the city? Where are the best restaurants? What are their specialties? Are there casinos in the city? What kind of equipment can the characters purchase? Where are the Station Houses of M.I.6, the C.I.A., and the KGB?

This chapter contains capsule descriptions of some of the centers of intrigue of the world. They include the best hotels and finest restaurants in those cities. The descriptions of the cities include notes on its citizens, currency exchange rates, and the methods of communication prevalent in that city. Since currency exchange rates fluctuate so rapidly, you may want to check the business section of a comprehensive newspaper for the most current rate; the rate of exchange listed here is \$1.73 American to the pound.

Each city has an Ease Factor included for obtaining ordinary equipment as outlined in the Local Custom skill (Chapter 3). You should feel free to modify this Ease Factor as you see fit. If the characters opt to acquire the equipment through illegal means, you can assess a -2 Ease Factor modifier. If they have somehow been stranded without money or credit cards, you can demand a Local Customs attempt at a -3 Ease Factor modifier and then a Persuasion attempt at a -3 Ease Factor modifier before the NPC will give the characters the equipment. This applies to everyday hardware and technical appliances, not Q Branch special equipment.

While these thumbnail sketches cannot capture every nuance of a city nor the location of every sort of shop or establishment, they should give you enough of the feel of the city to be able to run any encounters you or the players may decide on. For convenience there are maps of the cities described. While the addresses for hotels and restaurants

are included in the text, the size of the maps precludes noting the exact position of these establishments or the Station Houses. In some cases the description gives the general area where the hotel or restaurant can be found. For the rest, you can place them anywhere in the city you wish.

There are six cities thus listed. There will be more cities described in future supplements.

Hong Kong

The Player Characters will find getting into and working in Hong Kong easier than most other cities in the world since Hong Kong is still a British Crown Colony. The Colony (as it is proudly referred to) is highly regarded in Southeast Asia. The People's Republic of China has bank branches in Hong Kong to keep needed foreign currency coursing through its government's economy. For Britain, it is a great source of revenue. The nations surrounding it are happy to have a place that depends on Western protection in their midst.

Hong Kong is actually divided into four sections: Victoria City, Kowloon, Lantau, and the New Territories. Victoria City is the official name for the metropolis so often referred to as Hong Kong. This fact comes as a shock to most visitors. Kowloon, on its own peninsula, is comparable to Victoria City in its splendor and vivaciousness. Lantau, which is currently under development by the government, is an island half again as big as Hong Kong Island. The New Territories are a 365-square-mile area of farmland the British government leases from the People's Republic (the lease runs out in 1997; from then on what will happen is anyone's guess).

Hong Kong is a shopper's paradise with small shops and stores carrying everything from dish antennas to herbal cures for impotence. Like other oriental cities, Hong Kong has a dual personality. There are ancient temples and artwork, places of peace and contemplation; then there are the brothels, topless bars, and dens of iniquity.

HOTELS: Hong Kong offers some of the best accommodations to be found anywhere. Their service and rooms are among the finest in the world.

- **Mandarin (Chatter Road)**

This is one of the most beautiful hotels in the world. Each room has its own balcony, most offering a beautiful view of Hong Kong harbor. There is also a spectacular view from the Lookout Lounge on the roof.

- **Hilton (Garden Road)**

With 1,000 rooms the Hilton is the largest hotel in Hong Kong. The rooms are large and attractive. The lobby, though, is on the third floor, which is a little inconvenient. The first two floors are devoted to shops.

RESTAURANTS: As with any major tourist city, Hong Kong has a broad range of restaurant styles and cuisines. Service is almost always excellent and the food worth the cost. Two of the finest are:

- **Tai Tung Restaurant (Des Voeux Road)**

- **Golden City Restaurant (122 Queens Road)**

MONEY: One pound equals 10 Hong Kong Dollars.

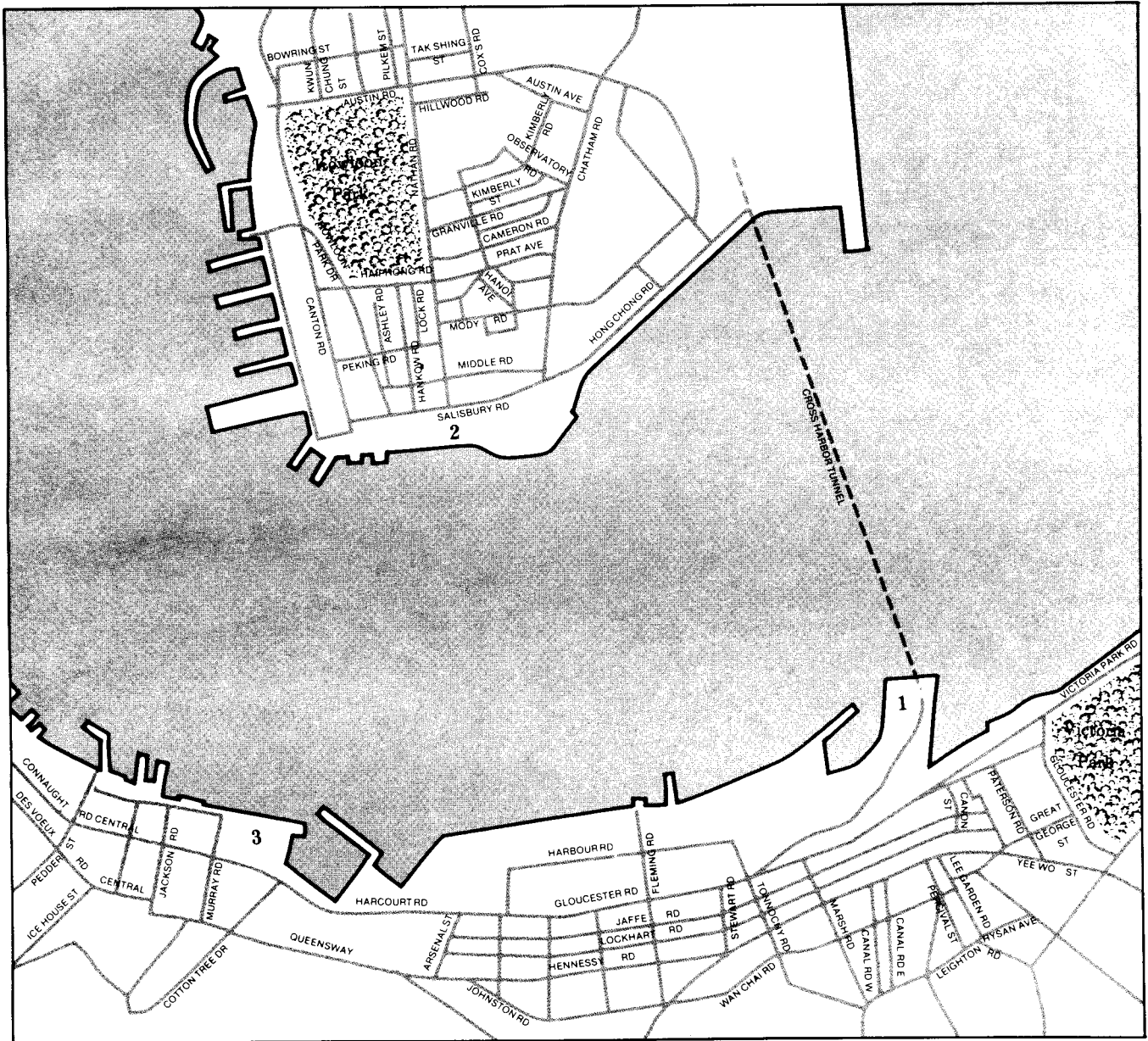
COMMUNICATIONS: Calls may be placed through hotel operators or dialed from hotel room. Much cheaper, however, is a cablegram which can be sent through the front desk of any hotel.

LANGUAGES: English, Chinese

GETTING AROUND: Wise visitors rely on taxis to get to the general area and from there go on foot.

EQUIPMENT: Ease Factor 6

INTELLIGENCE AGENCIES: M.I.6 maintains a Level 3 Station House in the area which is hidden in the half-sunken hull of the Queen Elizabeth in Hong Kong Harbor. The KGB and the C.I.A. maintain level 2 type houses.



KEY:

1 = Royal Hong Kong Yacht Club

2 = Space Museum

3 = HMS Tamar Royal Navy Hdqtrs.



0 0.1 0.2 miles

London is an incredibly civilized city where even the most bizarre behavior or incidents are taken completely in stride. (A large number of people living in London were alive during the infamous Blitz. After coping with that, nothing fazes them anymore.) London is the seat of monarchy and common law, working side by side. It is here one finds the fashionable tailors of Savile Row, Westminster Abbey, the fabled residence of Sherlock Holmes, and Monty Python's Flying Circus.

London is a blend of the old and the new. While walking down any street, one can observe bankers with pin-stripe suits, bumbershoots and bowler hats going off to work right alongside the latest punk rockers, who have discovered a new rainbow combination of hair colors. Museums and galleries, parks and gardens, and historical shrines abound in London. They are all easily found and can be used as drops or meeting places.

HOTELS: London hotel rooms have become the most expensive in Europe of late and there does not seem to be any relief in the near future. But this does have some advantages. London hoteliers, realizing that the image of being overpriced does nothing for their public relations, have tried to keep their establishments clean and efficient for visitors.

• **Berkley (Wilton Place, SW1)**

This hotel has been compared with the finest English country houses. The decor, service and food are impeccable. The cost to

recreate this elegance today would be prohibitive. Its own restaurant, Le Perroquet, offers superb cuisine with enchanting background music. Later in the evening it turns into a discotheque.

• **Bristol (1 Berkeley Street, W1)**

This hotel offers all the modern conveniences, but combined with the civility of antique decor (Louis Quinze). It is one of the few hotels in London with sufficient parking facilities.

• **Carlton Tower (Cadogan Place, SW1)**

For those whose tastes run more to the avant garde, this fine hotel is close to the Chelsea section where most artists reside.

• **Dorchester (Park Lane, W1)**

This hotel sets the standards to which all the others are compared. After many years it still holds up very well.

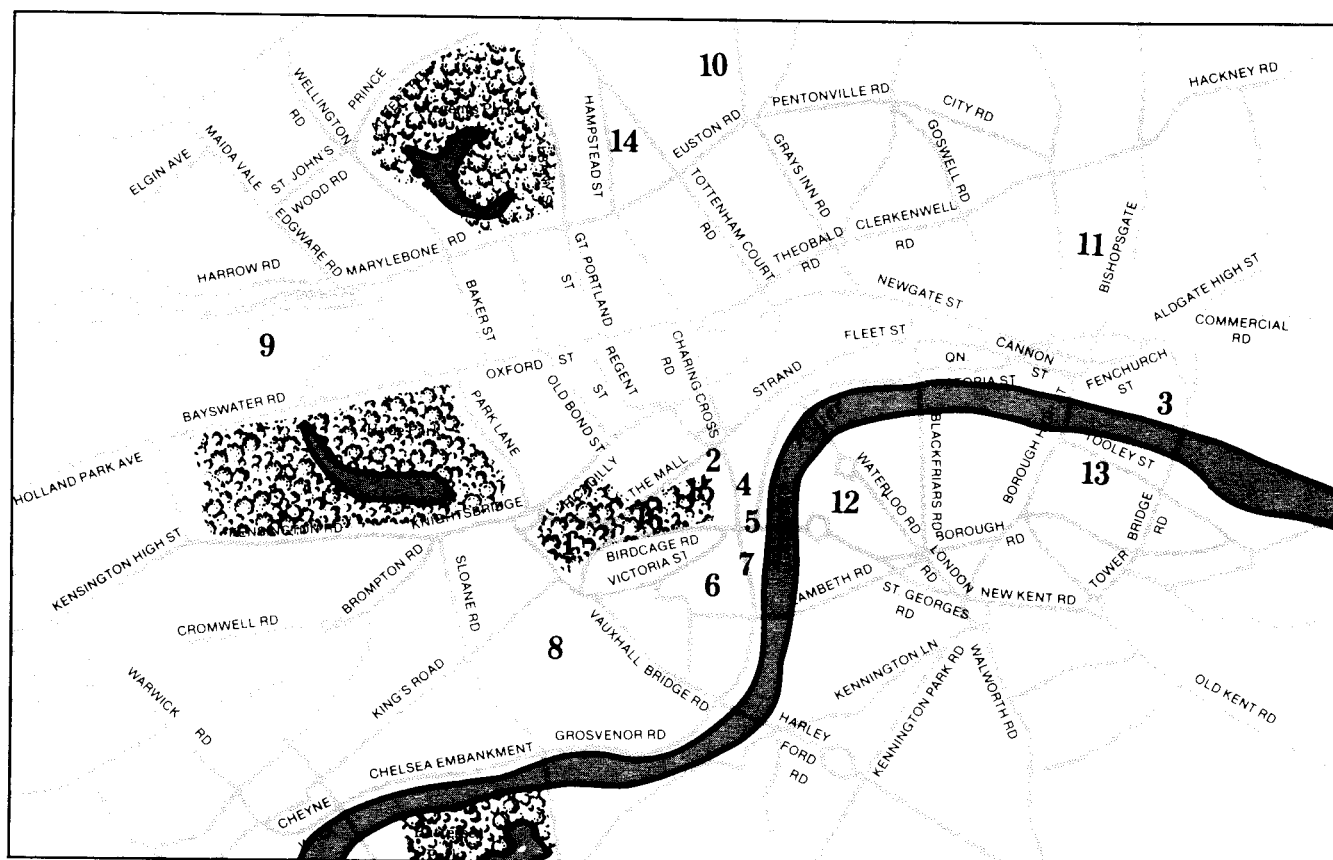
• **Ritz (Piccadilly, W1)**

Recently refurbished by the new owners, the hotel's splendor is now equal to that enjoyed in its early years. The modern casino may make devotees of the old, warm gambling room shudder with indignation.

RESTAURANTS: Years ago people went out to eat in London just because they were tired and did not feel like cooking at home. Since then London's variety and quality of restaurants has grown until it rivals that of any major city. One can find any cuisine to suit one's palate, and have it prepared magnificently.

• **Bali (101 Edgware Road, W2)**

The Bali specializes in Indonesian cuisine. The upstairs serves

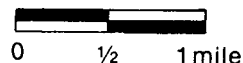


KEY:

- 1=Buckingham Palace
- 2=Trafalgar Square
- 3=Tower of London
- 4=Whitehall
- 5=Scotland Yard

- 6=Westminster Abbey
- 7=House of Parliament/Big Ben
- 8=Victoria Station
- 9=Paddington Station
- 10=King's Cross Station
- 11=Liverpool Street Station

- 12=Waterloo Station
- 13=London Bridge Station
- 14=Easton Station
- 15=Downing Street
- 16=St. James Park



quick meals while the downstairs features the traditional 12-course dinner.

- **Connaught Hotel Restaurant** (*Carlos Place, W1*)
After sampling the cuisine here, a person will never be satisfied anywhere else. The excellent food and wine list makes it the finest restaurant in London.
- **Langan's Brasserie** (*Stratton Street, W1*)
The jazz music and a 1930's ambiance, combined with late dinner serving, make this place popular with theatre-goers.

COMMUNICATIONS: International direct dialing is available, but it is wise to dial slowly. Check the charges if dialing from a hotel as

the price can increase several hundred percent, compared with calling from a pay phone. Telegrams can be sent from any post office or by pay phone (make sure to have sufficient change to insert into the phone to cover the cost of the telegram).

LANGUAGES: English

GETTING AROUND: London has an excellent underground rail system (the tube), and the cabbies are very helpful.

EQUIPMENT: Ease Factor 10

INTELLIGENCE AGENCIES: The KGB and C.I.A. maintain Level 3 houses here. M.I.6 is headquartered here.

Nassau

Nassau is the capital of the Bahama Islands. It lies on the island of New Providence (21 miles long, 7 wide). The island is covered with beautiful, lush foliage and flowers. In fact, the first thing a visitor notices when getting off the plane at Nassau is the flower-scented breezes. Bahamian flowers are fragrant and brilliant in color. They are found lining the paths and grounds of the hotels and the houses on the island.

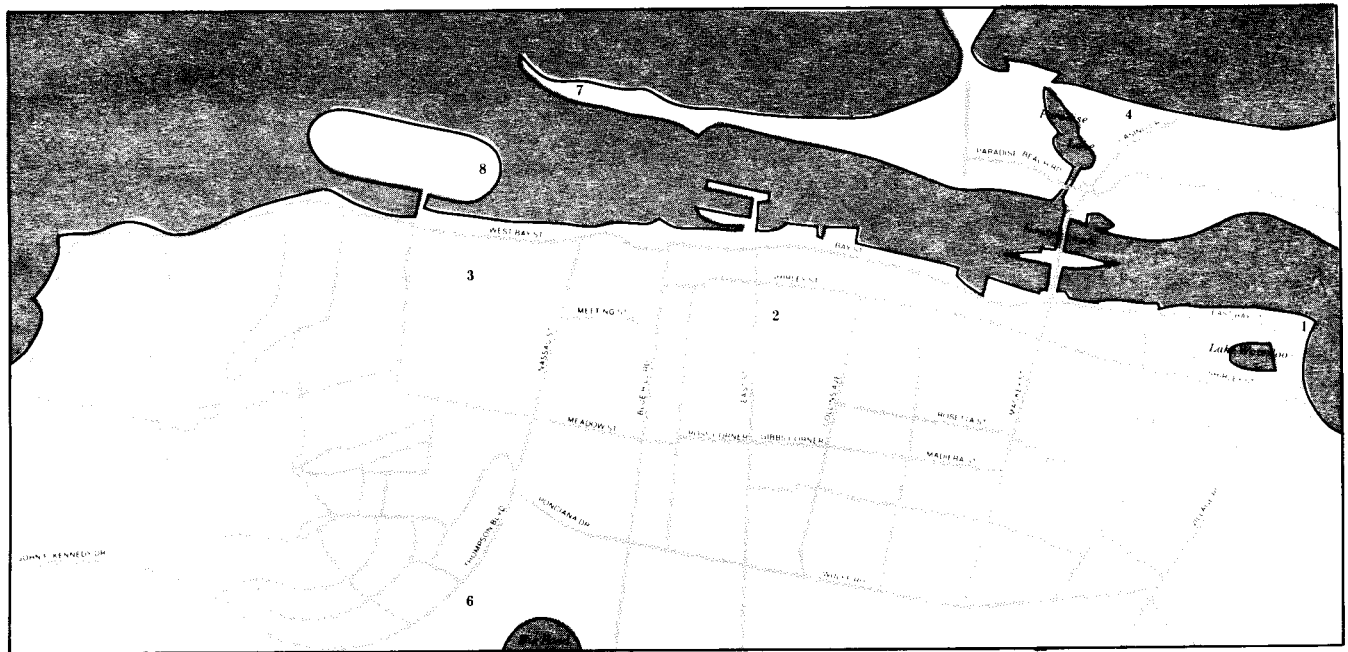
Nassau during the day is a sportsman's paradise. There are golf courses, tennis courts, catamaran trips, deep sea fishing expeditions, swimming, and skin diving. Those with a touristy curiosity can travel about the island by car, motorcycle, bicycle, or metered cab. One can visit the three forts that once protected the island: Charlotte, Montague, and Fincastle. Of particular interest are the seven formal garden terraces that lead up to the cloister built by Augustinian monks in the 14th century. They are said to rival the gardens at Versailles. Camera buffs will find the island an endless source of colorful splendor.

At night Nassau comes alive with nightclubs, casinos, and fine restaurants. There is certainly no difficulty in finding romantic places to stroll and watch the reflections

of the glittering lights of the city and moon in the blue water of the harbor. The city is also known for its casinos (see Chapter 7 for descriptions)

HOTELS: All hotel rooms are open, airy, and comfortable, but the comfort is not the main feature of the hotels. More important to visitors are their proximities to the beach, swimming pools, and outdoor sporting facilities.

- **Ambassador Beach Hotel, Golf, and Tennis Court** (*Cable Beach*)
Features: 400 rooms, beachfront locale, outdoor pool, 18-hole golf course, four all-weather tennis courts. Six dining rooms offer Bahamian and English cuisines. A number of lounges feature various forms of entertainment — the Silk Cotton Tree offers dining and dancing, the Sugar Mill features island-style entertainment (local dancers, singers, musicians), and the Garrison Bar is described by the patrons as being *the* swinging nightspot.
- **Brittania Beach Hotel** (*beach side of Paradise Island*)
Features: 250 rooms, Olympic-sized swimming pool with pool-side bar.
- **Flagler Inn** (*Paradise Island*)
Features: 250 rooms, beach front locale, swimming pool with bar, tennis courts.



KEY:

1=Fort Montagu

2=Fort Fincastle

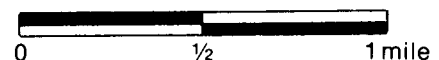
3=Fort Charlotte

4=Paradise Island Resort and Casino

6=Queen Elizabeth Sports Center

7=Lighthouse

8=Customs



- **Nassau Beach Hotel** (*4 miles outside of Nassau*)
Features: 426 rooms, private balconies, beach, pool, outdoor bar, restaurants, and nightly entertainment.
- **Paradise Beach Inn** (*on the beach, Paradise Island*)
Features: 100 rooms, close enough to the heart of Nassau to be near the action but far enough away to afford complete privacy and quiet when desired.
- **South Ocean Beach Hotel and Golf Club**
(*Lyford Cay, New Providence*)
Features: 120 rooms, private beach, 18-hole golf course, restaurants, nightly entertainment, four tennis courts

RESTAURANTS: Bahamian cuisine seems to center around the versatile conch (pronounced konk), a large mollusk prized for its delicious flesh and ornate shells. The islanders believe it is an aphrodisiac. The conch shows up in chowder, salads, and fried by itself. Bahamian dishes are tangy and toothsome, usually consisting of fresh seafood and fresh island fruit. Fruit drinks, like Planter's Punch and Bahama Mamas, are especially delicious because they are made with fresh juices, but they are expensive (about one pound per drink).

- **The Bridge Inn**
Located on the harbor, this restaurant offers a spectacular view both of the harbor and the Paradise Island bridge. It specializes in Bahamian cuisine but has dishes from other countries as well.
- **Buena Vista**
With Continental and Bahamian cuisine, excellent service and an extensive wine list, this restaurant is one of the finest in Nassau. When making reservations, specify whether you wish to eat in the main dining room or on the terrace.

- **Graycliff Manor**
This restaurant is in the former home of Lord and Lady Dudley. There are only 16 tables set up in different alcoves and sitting rooms. The food and service are excellent and the decor, abounding in antiques, is wonderful.
- **Green Shutters Inn**
A favorite luncheon rendezvous located in the center of town, its menu has everything from seafood to prime ribs.
- **Moana Loa**
Located in the Nassau Beach Hotel, this restaurant features fine Polynesian cuisine and a South Seas atmosphere.
- **Sun and ...**
The titillating name of this restaurant belies its elegant atmosphere. It is located in a mini-mansion replete with fountains. The tables are set with bone china, fine crystal and silver. Reservations are mandatory.
- **Ristorante da Vinci**
French and Italian gourmet cuisine is offered in three dining rooms — very elegant and very expensive.

MONEY: One pound equals 5 Bahamian dollars.

COMMUNICATIONS: International calls may be dialed directly. Telegrams may be sent through hotel desk or post office.

LANGUAGES: English, Bahamian

GETTING AROUND: Visitors have their choice of rental cars, taxis, or bicycles. The choice depends on how far the person is going.

EQUIPMENT: Ease Factor 6

INTELLIGENCE AGENCIES: The C.I.A. maintains a Level 1 house here to keep an eye on smuggling in the area. M.I.6 also maintains a Level 1 house. The KGB has no established houses here.

Paris

Paris, the City of Lights, is world renown as one of the most romantic cities in the world. It lives up to its reputation. On the surface there are romantic bistros, sinful Les Girls shows, sophisticated culture, and some of the finest restaurants in the world.

It is also one of the most expensive places in the world to live in or visit. The cost for two people staying for a week at a finer hotel can exceed 500 pounds, not counting car rentals, taxi rides and bribes. This expense assumes all meals are taken in the hotel dining room, with one meal at one of the finer restaurants in the city.

On the whole, Paris is glittery and sophisticated, brimming with smart bistros and tourist life. On a more personal level, the French are a very formal people, not given to using first names until they know a person well. In contrast, however, they are willing to strike up a conversation with a stranger so long as the subject remains impersonal. Direct questions will put a Frenchman off. They are also fanatically loyal to their families, a fact not to be overlooked if the characters commit a social faux pas.

For an evening out, Paris offers limitless possibilities: opera, ballet, theater, concerts, cafe-theaters, and movies. Paris also boasts over 100 museums including art, historical, industrial, or any other subject a person may imagine. The museums are perfect places for a rendezvous or a message drop.

Paris is divided into 20 districts called arrondissements. When describing locations people will always refer to the arrondissement number. ("Oh, that hotel lies in the seventh," or "I've moved to the fifteenth.") The Paris map shows the boundaries of the districts. For the hotels and restaurants described below, the last number in the address refers to the arrondissement.

HOTELS: Finding a comfortable room or suite in Paris is relatively easy. There is no need to shop around the hotels since they all offer deluxe accommodations and excellent service.

- **Bristol** (*112 fgb. St-Honore, 8*)
The Bristol is situated directly across from the British Embassy. Fifty of the 220 rooms are suites but all are luxurious. It has an excellent restaurant.
- **George V** (*31 av. George V, 8*)
This hotel is known as a favorite hangout for the richest people from around the world. In its bar can be found many of the best known show business personalities, businessmen and journalists. It contains 315 rooms.
- **Grand** (*2 Rue Scribe, 9*)
One of the largest hotels in Paris (600 rooms), it features bars, boutiques, and salons.
- **Intercontinental-Paris** (*3 Rue de Gastiglione, 1*)
This hotel offers a variety of restaurants and grill rooms in addition to a chic nightclub. It has 500 rooms.
- **Plaza-Athenee** (*25 av. Montaigne, 8*)
A very elegant hotel, the Plaza-Athenee features a Regence restaurant which is famous for attracting some of the loveliest women in Paris. The Reliaz Plaza offers expensive after-theater suppers. During winter one of the bars becomes an intimate disco.
- **Raphael** (*17 av. Kleber, 16*)
The Raphael is old-fashioned and extremely private, but is also very comfortable and quiet. All rooms have balconies.

RESTAURANTS: Visitors to Paris can choose between restaurants that offer meals only or ones that include shows, featuring international artists and scantily clad showgirls. The following restaurant descriptions indicate those places that offer a floorshow in addition to dinner; dinner in these restaurants is served around 9 P.M., with the floorshows beginning at 11 P.M.

- **Casino de Paris** (*16 rue de Clichy, 9*)
This long-established restaurant/nightclub has never disappointed patrons. The floorshows are always first class and exciting; the same goes for the food.
- **Folies Bergere** (*32 rue Richer, 9*)
Perhaps the best known restaurant/nightclub in the world, the Folies offers shows with extravagant production values

and exotically attired dancers. Dinners and show are well worth the trouble and expense.

- **Lido** (116 av. des Champs-Élysées, 8)
The Lido has great shows with special effects and tricks. Unfortunately, the food does not match the productions in quality, but there is dancing between shows.
- **Maxim's** (3 rue Royale, 8)
While there has been some controversy over whether or not this world-famous restaurant has lost its elegance and gourmet touch, the latest reports still rate the food as superb and the service as exemplary.
- **Moulin Rouge** (p. Blanche, 18)
Famous for being one of Toulouse-Lautrec's favorite spots, the Moulin Rouge is equally famous for the scandalous cancan originating here; it still offers the definitive version. However, the food is disappointing when compared with the show.
- **Le Vert Galant** (42 quai des Orfèvres, 1)
Famous for its perfectly prepared classical dishes, this restaurant also offers a beautiful view of the Seine.

MONEY: One pound equals 11 francs.

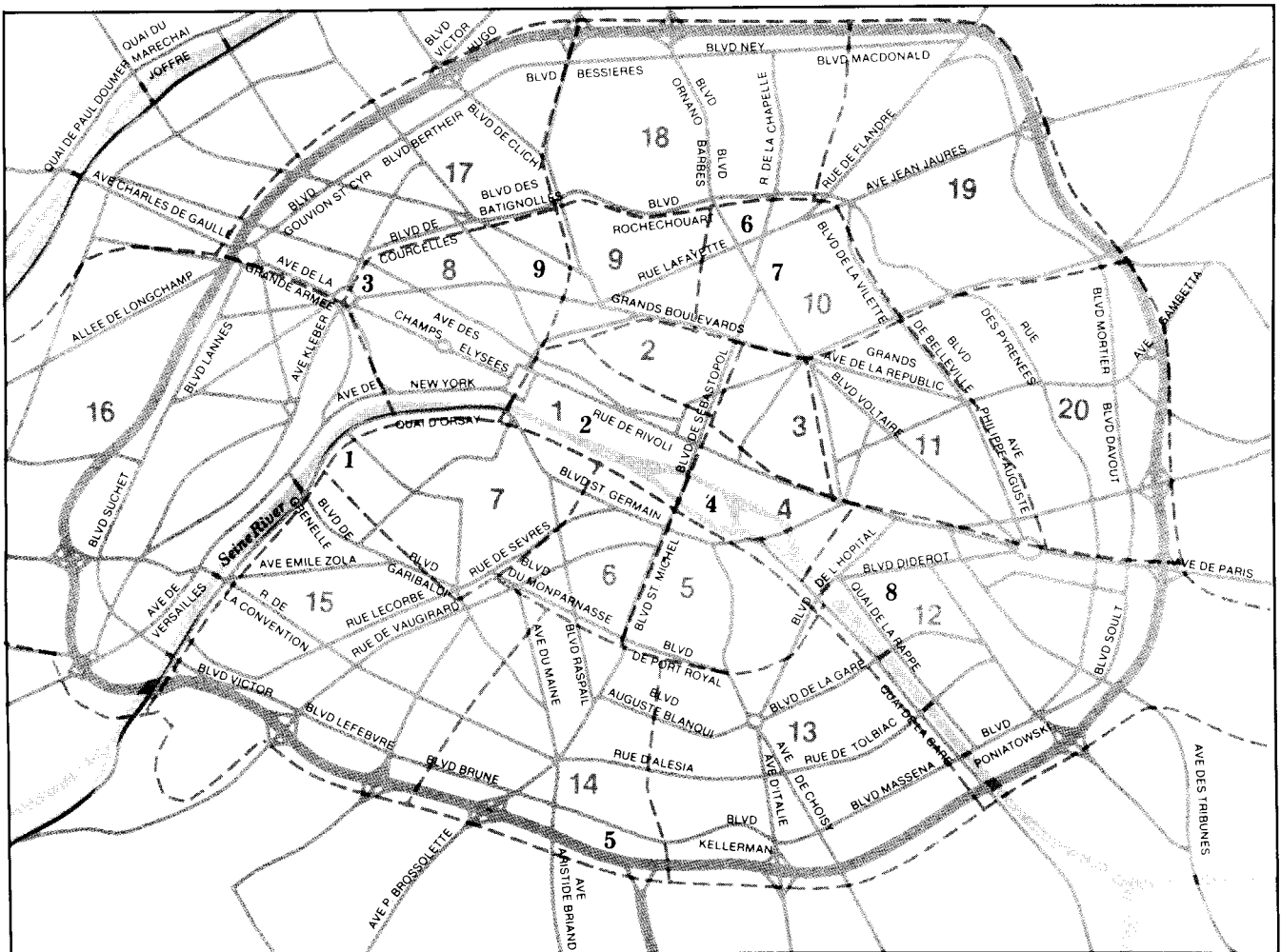
COMMUNICATIONS: Calls throughout France can be dialed directly. Old phones require tokens that can be purchased in a cafe or post office. Modern pay phones take coins. International direct dialing is available everywhere except from the old style pay phones.

LANGUAGES: French, English

GETTING AROUND: Available taxis are difficult to find and almost nonexistent during rush hours. Like most large cities Paris has an underground subway system, called the Metro. Parisian drivers are not as emotional as Roman drivers, but they are more cunning and will take advantage of any sign of any opening.

EQUIPMENT: Ease Factor 7

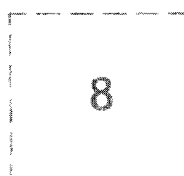
INTELLIGENCE AGENCIES: M.I.6, the C.I.A., and the KGB all maintain Level 3 Station Houses here.



KEY:

- 1=Eiffel Tower
- 2=Louvre
- 3=Arc de Triomphe
- 4=Notre Dame
- 5=City University
- 6=Gare du Nord
- 7=Gare de l'Est
- 8=Gare de Lyon
- 9=Gare Saint Lazare

Arrondissement number



0 1/2 1 mile

who can tear themselves away from these beaches find that Rio has much more to offer — its ballet company, opera house, museums, and cultural centers.

The most exciting time to be in Rio is during Carnival, their version of Mardi Gras. Carnival occurs sometime in February or March (remember, the seasons are reversed south of the equator) and is kicked off with a lavish ball on Sugar Loaf Mountain. During Carnival visitors discover the usually high standards of service they have enjoyed are missing. Everyone is at Carnival, dressed in the barest possible clothing or the most outlandish of costumes. The streets are filled with cheering, singing people who consume alcoholic drinks and dance instead of walking.

Carnival is the perfect opportunity for a visitor to sample a native drink called *cachaca*. When imbibed straight from the bottle by a novice drinker, it is probably one of the foulest tasting liquids imaginable, but it does make an excellent aperitif when mixed with citrus juices.

HOTELS: Since the tourists seem to come to Rio for one primary reason, the majority of the luxurious hotels have been built along the beaches. The view of the city is as spectacular as the view of the sea, and so visitors sometimes have the problem of deciding which vista they want their room to face.

- **Caesar Park** (*Vieira Souto 460*)
Each of the 242 rooms contains a television and refrigerator. The hotel features a pool and sauna, and an excellent restaurant and bar. Private security guards patrol the beach and observe with binoculars from the hotel roof to protect beach patrons from being ripped off.
- **Copacabana Palace** (*Avenida Atlantica 1702*)
Rio's most famous hotel, it has been recently renovated to upgrade accommodations (it has 400 rooms). There is 24-hour room service, and a sidewalk cafe offers a wonderful vantage point for observing the beach.

- **Rio Palace** (*Avenida Atlantica 4240*)
This hotel, located in a multi-story shopping complex, is one of the newest and most luxurious. It offers 416 rooms, two pools, and numerous bars, restaurants and nightclubs. It is considered to be Rio's most elite hotel.

RESTAURANTS: People who delight in trying a different cuisine will delight in the tangy and unusual Brazilian dishes. In Rio the favorite dish is *feijoada*, a thick stew containing black beans, chunks of beef, pork, sausages, and chops. Occasionally they will spice it up by throwing in pig's tails and ears. The stew is spooned over rice and garnished with orange slices. However, finding a place that serves Brazilian dishes is difficult. When a Brazilian goes out to eat, he wants to have what he considers foreign dishes. So there is a plethora of French, Chinese, and Italian places. The following restaurants specialize in traditional Brazilian food.

- **Moenda** (*Avenida Atlantica 2064*)
This restaurant in the Trocadero Hotel offers a pleasant atmosphere and seafood specialties.
- **Chale** (*Rua da Matriz*)
This converted colonial home is noted for its decor of Brazilian antiques in addition to its excellent food and service.

MONEY: One pound equals 700 cruzeros.

COMMUNICATIONS: Telegrams can be sent from any hotel. International calls may be dialed directly.

LANGUAGES: Portuguese, English

GETTING AROUND: Visitors can either rent cars or take taxis. The Rio bus system is not recommended because of its complexity.

EQUIPMENT: Ease Factor 6

INTELLIGENCE AGENCIES: Because of the volatile nature of some South American countries, the C.I.A. maintains a Level 3 Station House here. M.I.6 and the KGB maintain Level 2 houses.

Tokyo

Tokyo is probably the most schizophrenic city in the world, architecturally speaking. Since most of the city was totally decimated by the bombings during the Second World War, it has been rebuilt almost from scratch. The new construction runs the gamut from Japanese Traditional to Metropolitan Modern. The influx of tourists and influences of other cultures have also contributed to the varied sights and sounds that are Tokyo.

People discover quickly that they can spend a lifetime investigating everything that Tokyo has to offer. Visitors can leave their hotel, stop at a snack bar for a hot dog and chocolate milk, go on to a traditional dinner where they will be entertained by Japanese hostesses, and top off the night with a visit to a nightclub offering entertainment that can make a Las Vegas or Parisian revue look shabby. Finding these places is easy, if you read Japanese, as neon signs abound; they are mostly in Japanese characters, but a few are in English.

Tokyo features ancient shrines of exquisite beauty, strongholds of the ancient warlords, and gardens of solitude and peace. Of course, it also has brothels, topless bars, and burlesque in the western end of the Asakusa, a maze of small alleyways and narrow streets where street vendors abound and goods are reportedly cheaper. People travel many miles to take advantage of the savings here.

Getting around Tokyo is an adventure all by itself, guaranteed to tax even the most intelligent and to result in a fair amount of socializing. First, one must know the ward, or *ku*, the house is in, then in what precinct in that ward, and then the block area, or *chome*. While one may be near the chosen locale, there is still a goodly amount of

searching to be done since the houses are not numbered according to their position on the street but rather in what order they were built. Some houses in the same chome even share the same number.

To add to the complexity, the numbers are not on the front of the buildings. Only the residents know which is which, and even the taxi drivers have to ask directions. Since the 1964 Olympics, the Japanese government has named some of the streets. The simplest method of reaching a destination is to write down the address, hand it to a cab driver, and let someone more experienced worry about getting there.

Tokyo has a plentitude of small shops that sell everything from cameras to ancient herbs, and the streets are crowded with pedestrians and vehicles. Riding in a taxi in Tokyo is not for the faint of heart, but after a time one realizes that Japanese taxi drivers can defy the laws of physics and gravity and make the most miraculous hairpin turns. They even seem to be able to will their cars thinner to get through impossible gaps in traffic.

HOTELS: Japanese hotels are, for the most part, copies of Western hotels and cater to the tastes of the many tourists and businessmen who visit the city. There has recently arisen a brisk business of renting cubicles, designed for an overnight stay or two days at most. The cubicles measure three feet by three feet by seven feet, and have radios, televisions, and telephones. They are designed for the person who expects to spend very little time in their hotel room or the city.

- **Okura Hotel** (*opposite American Embassy*)
Features: 980 rooms, restaurants, gymnasium, indoor and outdoor swimming pools, museum, and the ubiquitous Japanese gardens.

- **Imperial**

Features: Rooms, suites, restaurants, bars, grills, shopping arcades, and travel bureaus. It is essentially a small city unto itself. The staff is accustomed to Western visitors. The Fountainbleau restaurant on the top floor is staffed by some of the finest chefs imported from France.

- **New Otani and Tower**

Features: The New Otani Golden Spa is a complete health, sports, and beauty culture complex. The Blue Sky Lounge on the top floor revolves once an hour and affords a magnificent

view of all of Tokyo. The hotel also features an around-the-clock Tiny Tot care center and the world's first "24-hour spiritual guidance service in a hotel." It is the largest hotel in Asia (2,051 rooms) and the fourth largest in the world.

- **Tokyo Prince (overlooking Shiba Park)**

Features: Each of the 150 rooms has a bath, television and refrigerator. The hotel also has seven restaurants and four cocktail lounges.

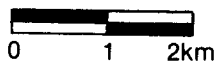
- **Miyako Hotel Tokyo (Shiroganedai, Minato-ku)**

Features: 500 rooms, pool, sauna, health club, Japanese and



KEY:

- 1= Imperial Palace
- 2= Asakusa Kannon Temple
- 3= Gokokuji Temple



Chinese restaurants, shopping arcade, travel bureaus, and secretarial services.

RESTAURANTS: In Japan restaurants come and go at an amazing rate. Some go bankrupt before they open. Most deal in one or two special dishes or types of food. One restaurant may deal only with eel dishes, another snap turtle dishes, while others deal in sukiyaki. The most exclusive restaurants are usually loath to allow foreigners in unless they are accompanied by an old customer. It is wise to have the hotel manager make the reservations.

- **Edogin** (4 *Tsukiji, Ginza*)
This restaurant specializes in sushi and is considered one of the best.
- **Tengu** (1, *Nishi-Ginza*)
Their specialty is fugu — blowfish that is served only in winter and the consumption of which can be a gamble if it is not properly prepared. Tengu has never lost a customer.
- **Kissho** (*Akasaka-Mitsuke*)
This restaurant has three floors, offering more expensive dishes the higher up you go. It specializes in sukiyaki, shabu-shabu, and tempura cooking.
- **Katsu** (*Miyuki-dori, 6 Ginza*)
The house specialty is kushi katsu — cutlets on a skewer.
- **Kiraku** (*Tsukiji*)
Sushi is prepared here in the traditional manner. The restaurant stays open only as long as the supply of fresh fish, caught that day, holds out.

Note: If desired, a variety of cuisines can be found around Tokyo. These include French, Czechoslovakian, Indonesian, Cuban, Brazilian, English, Greek, Italian... in fact, every cuisine in the world has a worthy representative in Tokyo.

BATH HOUSES: One of the best known traditions in Japan is the bath, which may be taken either in sexually segregated communal tubs or in a private room where the customer can get his back walked on by two very capable girls. In some cases (and for more money) one can get a whirlpool bath, followed by a massage by a light-fingered girl or bone-breaking masseur. These masseurs are reportedly apprentice sumo wrestlers who get a wonderful workout by giving massages. Those feeling very adventurous can try the Koso Sauna Center at Nishi-Arai. They bury a customer in steaming ground coffee that supposedly forces vitamins and hormones through the skin for a healthier you.

MONEY: One pound equals 345 yen.

COMMUNICATIONS: Calls within an island can be dialed directly, but overseas calls are best left to the operators. Telegrams may be sent at the International Telegraph and Telephone Center.

LANGUAGES: Japanese, English

GETTING AROUND: Tokyo has an excellent subway system. Rental cars are available, but taxis are the best bet (in other words, leave the driving to the experienced.)

EQUIPMENT: Ease Factor 6

INTELLIGENCE AGENCIES: The KGB, C.I.A., and M.I.6 maintain Level 3 houses in Japan.

Travel Times

It is important to keep track of the amount of time characters spend in transit. Four charts are given on page 147 — one each for aircraft and train travel and two for driving at different speeds — for methods of travel that are described above, and these charts will help you keep travel times straight. By cross-referencing the departure city with the destination city, you will find the amount of time in hours the journey took.

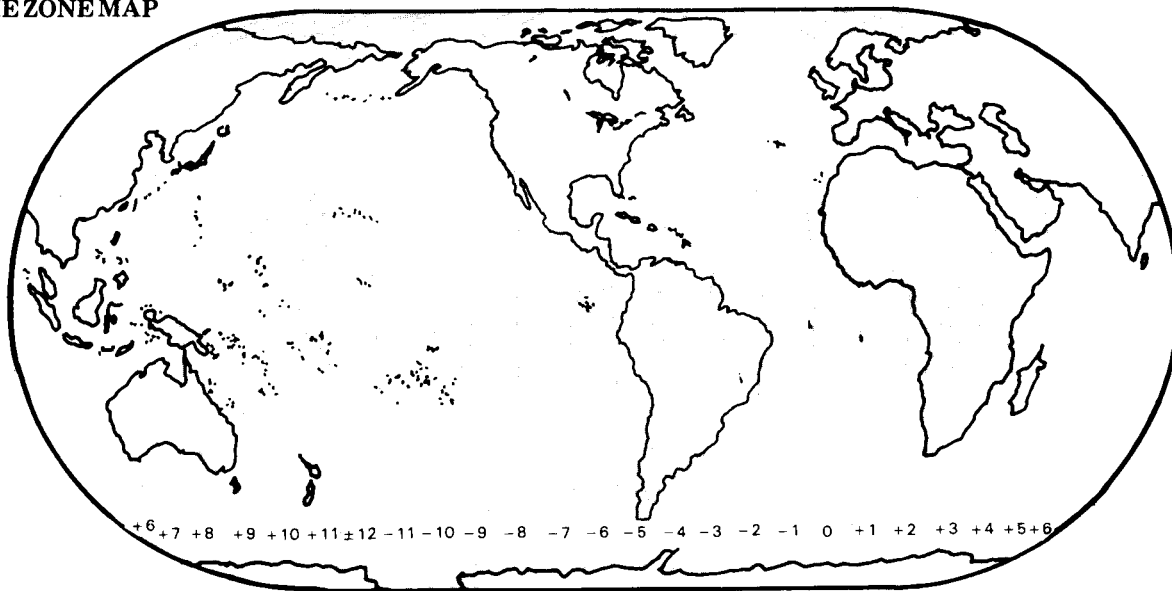
To determine the character's arrival time, refer to the Time Zone Map below to determine how many time zones the trip passes through. If your character is travelling east, *add* the number of time zones to get the arrival time. If travelling west, *subtract* the number of time zones.

The International Date Line marks the point where your characters lose or gain a day. If they travel west

across the date line, they gain a day. If they travel east, they lose a day.

While the travel charts seem to indicate that it will be faster to drive to some places than to take the train, they do not take into account stops that will happen along the way (except for refueling). You must take into account the time spent for eating, sleeping, and taking a break. The train travel times do not take into account the extra time for stops at stations, but sleeping and eating are done on the train. Thus, characters who drive will become fatigued if they travel straight through while characters on a train can relax or sleep.

TIMEZONE MAP



AIR TRAVEL

This chart shows the normal duration of commercial flights. There are some flight times on the chart which will raise an eyebrow, considering the distance. Not all cities on the chart have direct flights between them (especially those to Melbourne, Australia, and the like) and connections are sometimes made half a world away.

TRAIN TRAVEL

Travel times given on this chart do not include the times in the stations. Usually the stops are no longer than 30 minutes to an hour, depending on the size of the train and the speed of the customs men. It is important to real-

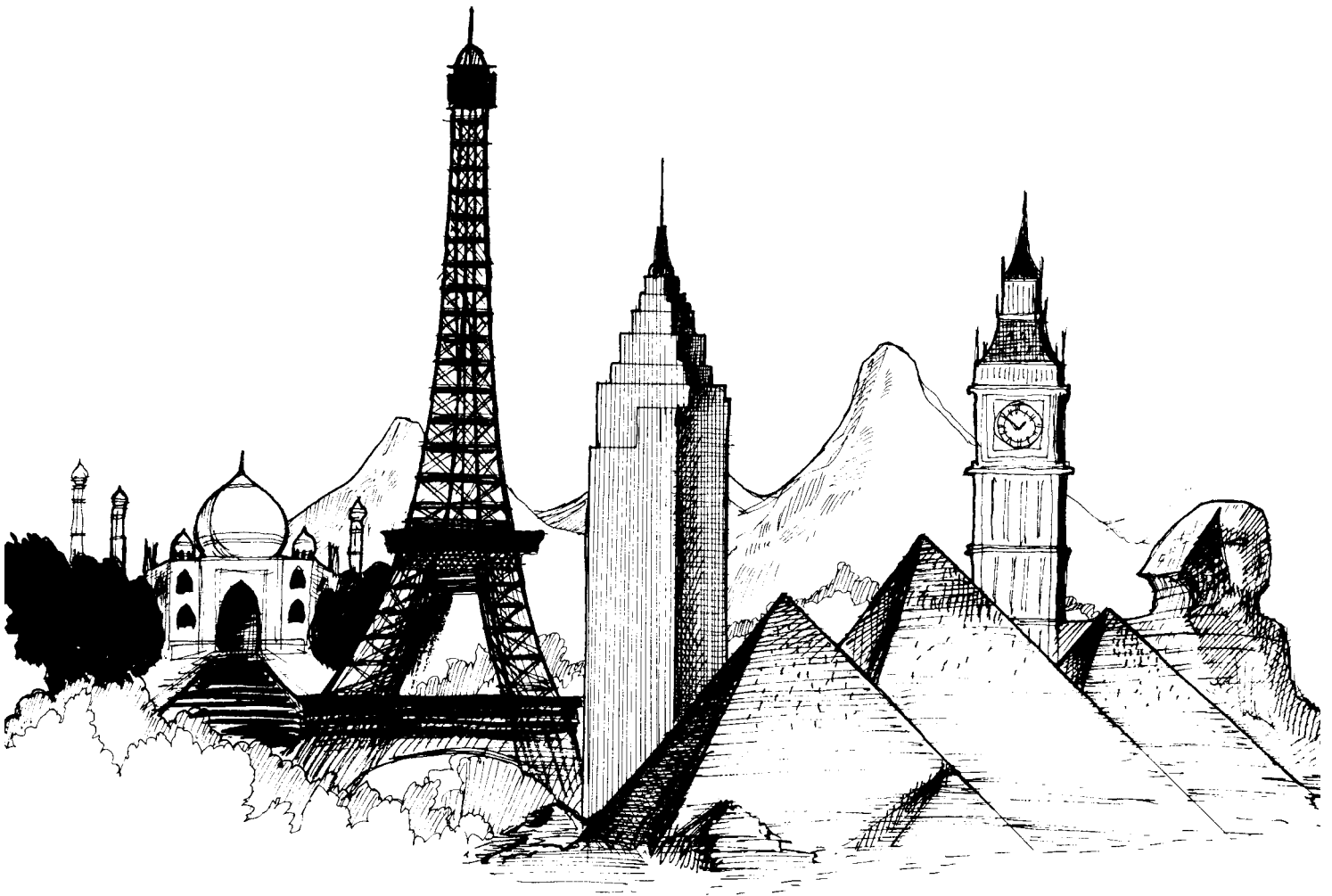
ize that the further west in Europe you travel, the faster will be the customs inspection.

DRIVING

These two charts give the average driving times for moderate and high speeds. The times shown include quick meals and refuelings, but do not include time spent sleeping or indulging in other activities. While Chapter 11 gives distance ranges for each car with a full tank, there is no reason for a vehicle to run out of gas when driving through populated areas. The distance ranges are meant as guidelines for when the characters opt for desolate back roads or when specifically called for during a mission.

SHIPPING Q BRANCH EQUIPMENT

Small pieces of equipment (50 lbs or less) can be shipped by commercial delivery service. To determine the time for delivery, use the Air Travel Time Chart. Medium-size pieces (up to 300 lbs) can be delivered by M.I.6 operatives anywhere in Europe. Shipping large pieces of equipment (like the Aston Martin) requires Q Branch to make special transportation arrangements. To have Q ship pieces of equipment, your character must make a Persuasion roll to convince Q that the need is urgent and in the line of duty (see Chapter 11 for Persuasion modifiers).



TRAIN TRAVEL TIME CHART (in hours)

	Rome	Prague	Paris	Moscow	London	Istanbul	Copenhagen	Budapest	Brussels	Berne	Berlin	Amsterdam
Amsterdam	23.5	18.0	5.5	28.5	9.0	48.0	12.0	19.0	2.5	9.5	9.5	-
Berlin	32.0	8.5	17.5	31.0	21.0	45.5	9.5	18.5	22.0	15.0	-	-
Berne	10.5	21.0	6.5	42.0	16.5	47.5	16.5	20.0	8.5	-	-	-
Brussels	19.5	21.0	2.5	31.5	8.0	52.5	14.5	19.0	-	-	-	-
Budapest	29.5	10.0	26.0	23.0	37.0	33.0	28.5	-	-	-	-	-
Copenhagen	27.5	18.0	16.0	40.0	24.0	51.0	-	-	-	-	-	-
Istanbul	62.5	43.0	59.5	38.0	61.0	-	-	-	-	-	-	-
London	30.5	20.0	8.5	39.5	-	-	-	-	-	-	-	-
Moscow	66.0	31.0	43.0	-	-	-	-	-	-	-	-	-
Paris	15.0	19.5	-	-	-	-	-	-	-	-	-	-
Prague	28.5	-	-	-	-	-	-	-	-	-	-	-
Rome	-	-	-	-	-	-	-	-	-	-	-	-

AIR TRAVEL TIME CHART (in hours)

	Tokyo	Rome	Rio	Paris	New York	Nassau	Moscow	London	Las Vegas	Hong Kong	Cairo	Berlin
Berlin	16.0	3.0	12.0	9.0	9.5	13.0	6.5	3.0	16.0	17.0	8.0	-
Cairo	21.0	2.5	15.0	5.5	14.0	18.5	5.5	4.5	19.0	15.5	-	-
Hong Kong	6.0	18.0	34.5	17.0	22.0	23.0	15.0	16.5	19.5	-	-	-
Las Vegas	10.5	14.5	16.5	13.5	5.0	8.0	16.5	13.5	-	-	-	-
London	14.0	2.5	13.5	1.0	7.5	10.5	4.0	-	-	-	-	-
Moscow	12.0	4.5	17.0	3.5	11.5	14.5	-	-	-	-	-	-
Nassau	15.0	13.0	9.0	15.0	3.0	-	-	-	-	-	-	-
New York	12.0	8.5	9.5	8.0	-	-	-	-	-	-	-	-
Paris	19.0	2.0	13.5	-	-	-	-	-	-	-	-	-
Rio	27.0	13.0	-	-	-	-	-	-	-	-	-	-
Rome	15.5	-	-	-	-	-	-	-	-	-	-	-
Tokyo	-	-	-	-	-	-	-	-	-	-	-	-

DRIVING TIME CHART (in hours at 60 mph)

	Zurich	Rome	Paris	Moscow	Monaco	London	Istanbul	Berlin	Amsterdam
Amsterdam	11.0	25.0	7.5	29.5	19.5	8.5	35.5	9.0	-
Berlin	14.5	20.5	14.0	26.0	18.5	15.5	28.5	-	-
Istanbul	29.0	29.0	34.5	31.5	28.0	38.0	-	-	-
London	14.0	25.0	8.0	37.0	19.5	-	-	-	-
Monaco	9.0	10.5	14.0	39.0	-	-	-	-	-
Moscow	31.0	39.5	35.5	-	-	-	-	-	-
Paris	8.5	19.5	-	-	-	-	-	-	-
Rome	11.5	-	-	-	-	-	-	-	-
Zurich	-	-	-	-	-	-	-	-	-

DRIVING TIME CHART (in hours at 100 mph)

	Zurich	Rome	Paris	Moscow	Monaco	London	Istanbul	Berlin	Amsterdam
Amsterdam	6.5	12.5	4.5	17.0	10.0	4.0	18.5	5.0	-
Berlin	6.5	11.0	8.0	13.0	10.0	9.5	16.0	-	-
Istanbul	16.0	16.0	19.5	18.0	16.0	22.0	-	-	-
London	8.5	14.5	5.0	21.0	11.5	-	-	-	-
Monaco	5.0	5.5	7.5	20.0	-	-	-	-	-
Moscow	17.0	21.5	19.0	-	-	-	-	-	-
Paris	5.5	10.5	-	-	-	-	-	-	-
Rome	7.0	-	-	-	-	-	-	-	-
Zurich	-	-	-	-	-	-	-	-	-

EXAMPLE: A flight from London to New York takes 7½ hours. If a character departs at 1:00 P.M., then add 7 hours and 30 minutes to the time. The result is 8:30 that night. Since the journey took him through five time zones going west, you subtract five hours. When the plane lands, the time in New York City will be 3:30 in the afternoon.

If the character were flying east to Hong Kong, starting out at 1:00 P.M., you would add the flight time of 16½ hours. The result is 4:30 the next morning. However, since he is travelling east, you add the seven time zones the character travels through. The time in Hong Kong, when he lands, is actually 11:30 the next morning.

Flying from Los Angeles to Tokyo takes 9½ hours. If the character leaves at 1:00 P.M., he arrives in Tokyo at 10:30 Los Angeles time. Subtract the time zone difference of 7 and the time of arrival in Tokyo is 3:30. But it is the afternoon of the next day as reckoned in Tokyo. So while the flight took only 9 hours and 30 minutes, the characters will have to set their watches ahead to the next day.

The Island of Dr. No



This introductory adventure is designed to be played with or without a Gamesmaster. It is intended to guide players through the game systems presented in the rules and give concrete examples of the results of the interpersonal skills. Some of the situations and system resolutions in the adventure have been simplified to fit the paragraph format. The paragraph format will not normally be used in supplementary adventures for the *James Bond 007* Game.

PLAYING THE ADVENTURE SOLITAIRE

Each player should choose one of the characters from those provided in Chapter 1. This adventure can be played by one to three people, each running one character. If one person is playing, it is suggested that James Bond or Anya Amasova be the character chosen. Two or more players can use any combination of the Agent or Rookie rank characters listed in Chapter 1.

The players should read the briefing. At the end of the briefing are two choices. You should select one of the options and go to the paragraph whose number corresponds with your decision. As you play through the adventure, you will be offered choices as to actions your characters can undertake; select one of these choices and go to that paragraph. Some paragraphs will tell you to go immediately to another paragraph; you will not need to make a choice in these cases. Continue to read through the paragraphs until you complete the adventure. Ignore the notes to the GM or to players until you have completed the adventure. It is recommended that you write down on a piece of paper your selection of paragraphs in case you have to check back to a previous paragraph. *Under no circumstances should you read paragraphs other than the ones you select or are directed to.*

No matter what the outcome of the adventure, you should go back over it to see what might have happened if you had made different decisions. The notes you make about the paragraphs you read will help you find those paragraphs where other decisions could have been made. The adventure is designed to help a novice role player better understand how the game is played. It is therefore designed to be played only once, but to be reviewed several times to help you understand the various game systems.

During your review of the adventure, you can read the player notes, which will refer you to the game systems in the book for more explanation. If you are not interested in being a GM, you can skip the GM notes.

Before starting the adventure, review the Quality Ratings Chart in Chapter 1. You will be referring to it frequently during play, and you should have a firm grasp on how it works.

Throughout the adventure, the word "you" is used when referring to decision you, as a player, must make or an action your character may take. The "you" refers to all characters on a mission. It is assumed that Q will provide enough equipment for all members of the team. When a roll is called for, the character with the highest Skill Level or characteristic should make the roll (in normal play, each character would get a chance to roll).

PLAYING WITH A GM

This adventure can also be played with a GM running the mission. Instead of having the players read the paragraphs, you can read them aloud and embellish them as you see fit. The players should then be given the options described in the various paragraphs. Before trying to GM the adventure, you should read it through, paying attention to the GM notes where provided. You should be prepared to act out all the parts and keep the adventure moving smoothly. If you prefer, you can play out the shortened examples in the adventure more fully.

The Adventure

CHARACTER BRIEFING

There is more than a little note of concern in M's voice as he discusses your latest assignment. It seems that M.I.6 operative Pamela Holck, stationed in Libya, has not filed her last two regularly scheduled reports. The volatile nature of that area makes it impossible for other M.I.6 operatives to investigate there since they are probably too well known. Thus, you have been selected by M to investigate what is going on. You will be strictly on your own as not

even your own people will know that you are there. If Holck is found alive and is brought into play, her characteristics are as follows:

PAMELA HOLCK

STR:7 DEX:7 WIL:6 PER:9 INT:8

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (5/11), Diving (4/11), Driving (4/12), Electronics (2/10), Evasion (5/12), Fire Combat (4/12), Hand-to-Hand Combat (5/12), Science (3/11), Sixth Sense (4/12), Stealth (4/10)

HEIGHT: 5'6"	SPEED: 2
WEIGHT: 120 lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 28	STAMINA: 24 hours
APPEARANCE: Good Looking	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 51	CARRYING: 101-150 pounds
HERO POINTS: 3	

Holck's last reports indicate that she was investigating the reported smuggling of highly technical equipment to a research facility of the Pentroc Corporation. Ostensibly, they are involved in developing new methods of drilling for oil beneath the ocean floor. While such an operation certainly calls for the use of high tech equipment, Holck was intrigued by the fact that Pentroc was smuggling in the equipment instead of buying it outright.

Then she disappeared. There has been no trace of her since. Reports indicate her apartment in Tobruk has been ransacked and is probably under surveillance, so it should be avoided at all costs.

M has arranged an appointment for you to visit one Ahmal Ben Gazi, the man in charge of the research facility. Your cover is that of a research scientist working on off-shore drilling techniques and, while on a tour of the Middle East, you have decided to have a look at their facility. Q branch will supply each of you with a Walther PPK and

standard lockpicking set which is sewn into the lining of your clothes. Because you will be working in and around an island, Q will also send along enough scuba outfits and sea sleds for the team.

At Tobruk you are told Pentroc will send a helicopter for you. It meets you at their private helipad near the docks. After a ten minute flight, you see a rocky island rising out of the sea with two large buildings on it. The smaller of the two is a dormitory style building where the workers live. The larger one has the Pentroc name and company symbol painted across the front. As the helicopter swings around the building during its descent, you notice that one wall extends down to the rocks and sea. At the base of this wall, well below the level indicated by the front door, is an opening in the wall large enough to accommodate a large cabin cruiser.

The helicopter lands on a pad about 75 feet from the main entrance. Next to the pad is a vehicle like a golf cart. The pilot asks you to get in and then he drives you to the front entrance. Once inside, you are greeted by the receptionist, a Ms. Phyllis Marlowe, who escorts you to Ben Gazi's office. She tells you to make yourself at home and says that Mr. Ben Gazi will be with you in a moment.

Ben Gazi's office is large and richly appointed. A massive oak desk dominates one side of the room. There are bookshelves on either side of the desk behind it and against the wall. Directly behind Ben Gazi's desk is what appears to be a genuine Picasso. There are two very comfortable chairs in front of the desk and a couch and chair arrangement against the wall far from the desk.

PLAYER DECISION:

- A. If you wait patiently for Ben Gazi, go to ¶99.
- B. If you attempt to search the room, go to ¶33.

You are now into the adventure proper. Make your decision and go to the paragraph you selected. Do not read the other paragraphs until you have completed the adventure and are reviewing your choices.

STORY PARAGRAPHS

01: By using the sea sled and scuba outfit(s), you get back out to the island within an hour. Its power now exhausted, you let the sled sink to the bottom as you paddle silently into the docking bay. You pull yourself up until you can just see over the edge.

Directly across from the docks, you see into a large room through a wall of glass. From this fine vantage point, you can see that the room is lined with electronic equipment and technicians are busy at their stations. Over the loudspeaker systems comes the following announcement: "Stand by. Three minutes to missile launch. All systems, stand by."

PLAYER DECISION:

- A. If you stay there and watch, go to ¶97.
- B. If you decide to disguise yourself by knocking out a guard(s) and stealing his uniform(s), go to ¶45.

02: The guards have not spotted you. They have in fact moved on to search elsewhere.

PLAYER DECISION:

- A. If you probe deeper into the facility, go to ¶22.
- B. If you make for the cruiser, go to ¶100.

03: The guards will not bid lower than 4. You win the bidding, and therefore it is up to you whether you or the guards go first.

PLAYER DECISION:

- A. If you choose to go first, go to ¶08.
- B. If you choose for the guards to go first, go to ¶84.

04: While viewing the operation of the computer room, you noticed the programmer was typing in letters and numbers without using any form of formal computer language or structure. Knowing that a professional programmer would never feed garbage into a computer (because he would get garbage out), you realize that either the programmer was incredibly stupid or the whole thing was staged for your benefit. Go to ¶92.

05: The guards bid 6.

PLAYER DECISION:

- A. If you bid no lower, go to ¶78.
- B. If you bid 5, go to ¶31.
- C. If you bid 4, go to ¶03.
- D. If you bid 3, go to ¶14.

06: Using the Persuasion Chart on page 63, compare the Quality Rating 3 result of your roll against Ben Gazi's Willpower of 7. If you are playing without a GM and ob-

tain a "?" result, roll for another Persuasion attempt.

- A. If the result of the second roll is a "?" or "Y", go to ¶93.
- B. If the result of the second roll is an "N", go to ¶96.

PLAYER NOTE: A "?" result means that the GM would choose whether the NPC would believe your story or not. See Persuasion in Chapter 6.

07: As you go for your weapon, the guards will reach for their Smith and Wesson .38's. Ben Gazi, the short Levantine man, dashes down the hallway at the first sign of weapons being drawn. Resolve the fire combat, using the rules of Chapter 4. Remember to use the adjustments for having to draw weapons from the holsters. The guards' characteristics and the Smith and Wesson attributes are given at the end of this chapter. Write down these statistics for reference during play.

- A. If one guard dies, the other will retreat out of the office. Go to ¶27.
- B. If you defeat the guards, go to ¶32.
- C. If you surrender at any point during combat, go to ¶72.
- D. If you are Incapacitated, go to ¶40.

E. If you are killed, go to ¶94.

08: Roll against your Evasion skill at the lowest bid made between your character and the guards. (For example, if you bid 7 and the guards bid 6, you must make this roll at an Ease Factor of 6.) If your result was a failure, you were unable to make it through the door. For this adventure consider yourself captured. Go to ¶73.

If your Quality Rating was 4, 3, 2 or 1, you have ducked through the doorway. Give the guards a Perception roll at an Ease Factor equal to twice the Quality Rating of your roll.

A. If the Perception roll succeeded, go to ¶28.

B. If the Perception roll failed, go to ¶68.

GM NOTE: In actual play, a failure would mean the players would then have to make a Safety roll to see if their characters received an injury.

09: You have left the guards far behind you. Your investigations have led you to a staircase that leads down to a level Ben Gazi did not include in the tour. Slowly you descend and find a closed door at the bottom.

PLAYER DECISION:

A. If you go through the door, go to ¶20.

B. If you stay there to hide, go to ¶13.

10: The guards have outbid you for the chase. Since they have made the low bid, they have the choice of who will go first. They will go first. Go to ¶46.

11: The door to the office swings open and there stands a short, stocky man who has thick, brushed-back hair and an olive, Levantine complexion. He has a neatly trimmed mustache above his lip. He glances quickly at the open wall safe. His eyes grow wide as he sees you studying the papers.

PLAYER DECISION:

A. If you try to persuade him that you found the room like this, go to ¶43.

B. If you wait to see what happens next, go to ¶37.

12: The guards will not bid lower than your 3. You win the bidding, and therefore it is up to you to decide whether you or the guards will go first.

PLAYER DECISION:

A. If you choose to go first, go to ¶51.

B. If the guards go first, go to ¶46.

13: The door in front of you opens and there are four guards standing there. Three of the guards come through the door at the top of the stairs and start down the stairs. All guards have their weapons drawn. As you go for your weapon, the guards will reach for their Smith and Wesson .38's. Unlike the guards upstairs, these guards are more than willing to kill you. If you decide to fight, resolve the fire combat with the rules in Chapter 4. Remember to apply the adjustment for drawing from a holster. The guards characteristics and the Smith and Wesson attributes are given at the end of this chapter.

A. If you surrender, go to ¶72.

B. If you defeat the guards, go to ¶20.

C. If you are Incapacitated, go to ¶40.

D. If you are Killed, go to ¶94.

14: The guards will not bid lower than your 3. You win the bidding, and therefore you decide whether the guards or you go first.

PLAYER DECISION:

A. If you choose to go first, go to ¶08.

B. If the guards go first, go to ¶84.

15: Ben Gazi explains that the research going on on the lower level is of a most secret and delicate nature, and the company cannot take any chance on information being leaked out.

PLAYER DECISION:

A. If you agree and leave, go to ¶57.

B. If you insist on seeing the lower level, go to ¶21.

16: Realizing time is short, you and Holck begin paddling furiously to swim away from the island. Characters must have a swimming value (see Chapter 2) of 25 minutes or better to avoid being caught in the blast. If your character does not have at least this value, go to ¶83. If your character does have this value or better, go to ¶102.

17: You hear a voice in the hall calling, "Miss Marlowe, hold all calls while I am in this meeting, and call the ambassador and tell him I cannot make it for dinner." You just have time to quickly stash the papers back in the wall safe.

Ahmal Ben Gazi comes into the office. He is a short, stocky man with thick, close-brushed black hair and an olive, Levantine complexion. His mustache is clipped very thin above his upper lip. He asks to see your letter of introduction, which you show him. He tells you, "We are always happy to entertain a colleague. However, much of what we do here is classified so I cannot show you everything, but I think the results of our research will intrigue you. Let me show you around." Go to ¶98.

18: You engage in a one-to-one battle with Dr. No. There are now only you and No since the guards also flee in panic. The dials and indicators all show that the reactor is ready to go supercritical. The control room will be destroyed in 4 Action Rounds and the entire complex in 10 Action Rounds. For this fight Dr. No will be out for your death. See Chapter 18 for Dr. No's statistics.

PLAYER DECISION:

A. If you break off from the fight and try to get out before the 4 Action Rounds are up, or if you defeat Dr. No in 3 Action Rounds, go to ¶85.

B. If the fight lasts longer than 4 Action Rounds, go to ¶83.

PLAYER NOTE: This is the kind of confrontation you should save your Hero Points for. See Chapter 9.

19: As you struggle to make the lock click, five guards come into the cell block area and hold their guns on you. They order you to accompany them. They unlock Holck's cell and you are taken away. Go to ¶73.

20: On the other side of the door is a large open area. As you pass through the door, you notice a docked cabin cruiser off to

your left. Beyond the cruiser is a large opening in the side of the building that leads out to the open sea. Across from the door is a large room behind a glass wall. There are computer terminals, radio transmitters, and other electronic equipment lining the walls. There is a door across the corridor from you that leads into this large room. One wall of this room is a giant map of the eastern Mediterranean.

PLAYER DECISION:

A. If you check out the cruiser, go to ¶54.

B. If you decide to check out the large room, go to ¶25.

21: Your demand to see the lower level forces Ben Gazi to summon the guards. Three guards show up with their weapons drawn. Ben Gazi sneers and orders you to raise your hands.

PLAYER DECISION:

A. If you surrender, go to ¶72.

B. If you decide to fight the guards hand-to-hand, go to ¶50.

C. If you pull your weapon, go to ¶30.

22: You discover a cell block area. There are eight cells. One has a light inside it. As you approach the cell door, you see a young woman inside whom you immediately recognize from the photo in her dossier as being Pamela Holck. You identify yourself and she is happy to see a friendly face in this place. She explains that she is not sure what is going on here, but it is important to stop whoever is in charge.

Suddenly her eyes go wide as she looks behind you. As you turn, you feel a sharp pain at the base of your neck and the world blacks out. Go to ¶55.

23: While on the tour, you noticed that the ore samples in the lab had been left out and would be contaminated by the air. This is a very sloppy technique; not even a first-year chemistry student would make such a mistake. Either the lab technicians are incredibly stupid, or the whole thing was staged for your benefit. Go to ¶04.

24: You tiptoe quietly into the cell containing your fellow agent. You recognize her from the picture in the dossier M showed you as being Pamela Holck. You attempt to pick the lock to her cell.

A. If you are successful at picking the lock, go to ¶81.

B. If you do not succeed, go to ¶19.

25: The door to this large room is not locked. At your end of the room is a large console with dials and switches. At the far end on the wall is a map of the Middle East area. There are red lights on the map in areas of Lebanon, Syria, Israel and Saudi Arabia. A blue light marks the location of the island you are on. There are lines connecting the blue light with each red light, and the mileage is noted along each line. A bank of radio consoles are pre-set to certain frequencies. The clicks and beeps of the equipment pervade the room.

If you have the Science or Electronics skill, roll against the one with the higher Skill Level at an Ease factor of 4. If you do not have either skill, attempt an Ease Factor 1

roll against your Intelligence. (If the roll against the skill fails, there is no second roll against Intelligence.)

- A. If the roll is a failure, go to ¶91.
- B. If the roll is a Quality Rating 4, 3, 2 or 1, go to ¶56.

GM NOTE: The rules allow for characters without the applicable skill to attempt a roll anyway, but at a -3 Ease Factor modifier. Both Electronics and Science are based on Intelligence plus the Skill Level, so the Ease Factor for when the character does not possess these skills would be 1. See Chapter 3 for a full explanation.

26: Ben Gazi leads you back to the reception area and says that he hopes the tour of their humble facility proved interesting. If you have the Sixth Sense skill, make a roll at an Ease Factor of 4.

- A. If the roll failed, go to ¶49.
- B. If the result was a Quality Rating of 4 or 3, go to ¶41.
- C. If the result was a Quality Rating of 2 or 1, go to ¶66.

27: You move to the doorway in time to see the guard disappear around a corner. No one else appears to be lurking about in the corridor.

PLAYER DECISION:

- A. If you investigate deeper into the building, go to ¶69.
- B. If you go to the front door to escape in the helicopter (your character must have the Piloting skill to select this option), go to ¶59.

GM NOTE: To detect an ambush would normally take another Perception roll. Also, in a normal game situation, a character without the Piloting skill would have a chance to fly the helicopter. You would determine the Ease Factor of the attempt according to the rules outlined in Chapter 3.

28: You and Holck stand holding the door shut. The guards, having seen you duck into that room, pound on the outside. As you turn to brace your backs against the door, a cultured, controlled voice says, "Such a waste of effort, but quite the valiant attempt." The room is a panelled and well-furnished dining room. The furniture is all genuine antique, and there is a crystal chandelier over the table, which is set for dinner. At the far end of the table is seated an Oriental man. As he gestures to the chairs, you notice his hands are malformed and in rubber gloves. "If you will be so kind as to take your seats, I will be able to dismiss the guards."

You and Holck take your seats as the guards burst into the room. The Oriental man dismisses all but three of them, who stand guard throughout the meal. The host turns to you and says, "You would have found it much more comfortable if you had waited for the guards. Ah, but I am forgetting my manners. Permit me to introduce myself. I am Doctor Julius No." Go to ¶70.

29: Congratulations! The world is safe and so are you and Holck. Report back to England for a fine dinner of fish and chips.

30: As you go for your weapon, the guards will reach for their Smith and Wessons .38's. At the first sign of weapons, Ben Gazi, the short Levantine man, will dash down the hallway. Resolve the combat using the rules in Chapter 4. Remember to use the Speed adjustments for having to draw weapons from holsters. The characteristics for the guards and their guns are found at the end of this chapter. If one guard is killed, the other will beat a hasty retreat down the hallway.

- A. If you defeat the guards, go to ¶95.
- B. If you surrender at any point, go to ¶72.
- C. If you are Incapacitated, go to ¶40.
- D. If you are killed, go to ¶94.

31: The guards bid 4.

PLAYER DECISION:

- A. If you bid no lower, go to ¶78.
- B. If you bid 3, go to ¶14.

32: With the gun still smoking in your hand, you step over the now dead guards. You can see through the doorway that the hallway is now empty.

PLAYER DECISION:

- A. If you investigate deeper into the building, go to ¶69.
- B. If you go for the front door to escape in the helicopter (you must have the Piloting skill to use this option), go to ¶59.

GM NOTE: To detect an ambush would normally take another Perception roll. Also, in a normal game situation, a character without the Piloting skill would have a chance to fly the helicopter. You would determine the Ease Factor of the attempt according to the rules in Chapter 3.

33: During your search of the office, you discover the Picasso is hinged and swings out to reveal a key-locked wall safe. If you have the Lockpicking and Safecracking skill, you can attempt to open the safe. The attempt is made at an Ease Factor of 5. If you do not have the skill, you can attempt to pick the lock using an Ease Factor 2 Dexterity roll.

PLAYER DECISION:

- A. If you decide not to try, go to ¶99.
- B. If the roll fails, go to ¶74.
- C. If you rolled a Quality Rating of 4, go to ¶76.
- D. If you rolled a Quality Rating of 3, 2, or 1, go to ¶80.

GM NOTE: Because this safe is locked with a key rather than a combination, you would use the Base Time for Lockpicking instead of Safecracking.

34: The engines roar to life as you give the cruiser full speed astern. Through the glass wall to the control room, you can see Dr. No vainly trying to manipulate the small knobs with his deformed hands. The blinks of the warning lights and the scream of the alarm heralds the end of this plan of TAROT's. Giving the boat full speed, you place as much distance as you can between you and the island. Go to ¶29.

35: The guards will not bid lower than 4. You win the bidding, and therefore it is up

to you to decide whether the guards go first or you.

PLAYER DECISION:

- A. If you choose to go first, go to ¶51.
- B. If the guards go first, go to ¶46.

36: As you speed down the corridor, you spy a door ahead. With the guards being far enough behind, you consider the possibilities. Whatever is happening here must be happening on a lower level. After a moment's thought, you go for the door, closing it behind you. You hear the guards' footsteps go past the door. You slowly descend the steps and find a closed door at the bottom.

PLAYER DECISION:

- A. If you go through the door, go to ¶20.
- B. If you stay there to hide, go to ¶13.

GM NOTE: The chase sequence has been shortened for purposes of this adventure. In the actual chase, only a result beyond Extreme would mean the chase had, for all intents and purposes, ended. The ducking into a doorway would require another chase Action Round for the character(s) to perform a Quick Turn maneuver. See Chapter 5 for details.

37: He stares at you for a moment and then shouts out into the hall, calling for the guards. Two guards appear immediately in the doorway and burst into the room. The short, stocky man orders you to put up your hands.

PLAYER DECISION:

- A. If you surrender, go to ¶72.
- B. If you attack the guards hand-to-hand, go to ¶58.
- C. If you draw your weapon, go to ¶07.

38: The guards bid 6.

PLAYER DECISION:

- A. If you bid no lower, go to ¶10.
- B. If you bid 5, go to ¶82.
- C. If you bid 4, go to ¶35.
- D. If you bid 3, go to ¶12.

39: When you call out, a feminine voice answers, "It's no use wasting your breath." You ask who it is and she answers her name is Pamela Holck. She wants to know who you are. You sheepishly reply that you were sent to find out what happened to her. She remarks that you certainly found out.

PLAYER DECISION:

- A. If you decide to wait, go to ¶60.
- B. If you have your lockpicks and successfully get out the door, go to ¶24. (If you have already tried to pick the lock and failed, go automatically to ¶60.)

40: Make an Ease Factor 5 Perception roll for the guards.

- A. If the roll is a failure, or a Quality Rating 4 or 3, they did not get your lockpicks.
- B. If the result was a Quality Rating of 2 or 1, they did find them.

They automatically get your weapon.

As you struggle back to consciousness, you are aware of a cold, hard surface against your cheek. As your eyes learn how to focus, you soon realize you are in a cell of some kind. You drag yourself to the door and look out the small barred window.

There are seven more cells visible. Only one has a light showing from it. If you have your tools, you can attempt to escape. If the Lockpicking attempt succeeds, go to ¶87. If your tools are gone or your attempt fails, choose one of the following options.

PLAYER DECISION:

- A. If you call out, go to ¶39.
- B. If you sit and wait, go to ¶60.

41: There is something nagging at your insides. As you were landing on the island, you noticed the opening to the sea. There was no way it could be on this level, and you saw nothing that looked like a dock or pier anywhere.

Back at the reception area Ben Gazi says he hopes you had an interesting time but he must get back to work.

PLAYER DECISION:

- A. If you decide to leave the complex graciously, go to ¶57.
- B. If you decide to ask him about the lower level, go to ¶15.

42: After knocking out the guards, you take a quick look around but see no one else about. Ben Gazi has disappeared into the complex. Through the front door you see the helicopter on its pad.

PLAYER DECISION:

- A. If you investigate deeper into the building, go to ¶69.
- B. If you go for the front door to escape in the helicopter (you must have the Piloting skill to use this option), go to ¶59.

GM NOTE: To detect an ambush would normally take another Perception roll. Also, in a normal game situation, a character without the Piloting skill would have a chance to fly the helicopter. You would determine the Ease Factor according to the rules in Chapter 3.

43: Ben Gazi has a Willpower of 7 and his initial Reaction, seeing you with the safe open, is Neutral. The Ease Factor is 4 in this case. Roll for a Persuasion attempt.

- A. If the result was failure or a Quality Rating 4, go to ¶96.
- B. If the result was a Quality Rating of 3, go to ¶06.
- C. If the result was a Quality Rating of 2 or 1, go to ¶93.

PLAYER NOTE: According to the Persuasion rules in Chapter 6, a Neutral reaction gives a -1 Ease Factor modifier.

44: The missiles are launched, raining destruction upon the nations of the Middle East. World leaders are desperately trying to avert all-out war in that area. TAROT is successful and on its way to establishing itself as a world power. This could be considered a bit of a failure. Better luck the next time out.

45: By one of those coincidences so prevalent in Bond adventures, there are just enough guards of the proper gender passing by for your purposes. (If one character is present, there is one guard. If three characters are present, there are three guards. What a coincidence.) If you use Hand-to-Hand Combat, you will not at-

tract the attention of other guards (go for a Knockout). Use the rules for combat in Chapter 4. The guard's characteristics are given at the end of this chapter. Allow the guard an Ease Factor 4 Perception roll to notice you and keep from being surprised.

- A. If your character wins, go to ¶47.
- B. If the guard wins, go to ¶63.

46: Roll for the guards. The lowest bid is the Ease Factor for the roll (their Primary Chance is 10).

- A. If the roll for the guards was a failure, the distance remains Long.
- B. If the roll result is a Quality Rating 4, the distance is now Medium.
- C. If the roll result is a Quality Rating 3, 2 or 1, the distance is now Close.

The result is the distance when you make your roll. You make your roll at the lowest bid made. If the guards bid lower than you, the roll must be made at their bid level. Thus, if you bid 6 and they bid 5, you must roll at an Ease Factor of 5. Check the result of your roll under the Pursue/Flee maneuver in Chapter 5. The number listed will be the number of range categories you can increase the distance between your character and the guards.

- A. If the result of the chase is beyond Extreme, go to ¶09.
- B. If the result of the chase is Long, Distant or Extreme, go to ¶36.
- C. If the result is Medium or Close, consider yourself captured and go to ¶09.

GM NOTE: In regular play this sequence of events would be repeated between you, playing the guards, and the players, each choosing a maneuver each Action Round according to the rules in Chapter 5. The chase would end when one side gives up, is destroyed or escapes. Also, a result of failure would mean a Safety roll would have to be made for the character to see if he was injured. **Note:** Capture is never automatic at Close or Medium range in an actual chase.

47: You take the uniform(s) from the unconscious guard(s). If you have the Disguise skill, make a roll against the skill at an Ease Factor of 5. If you do not have the skill, use the Intelligence characteristic at an Ease Factor of 2. Note the Quality Rating of the roll.

Now wearing the guard's uniform, you head for the large, glass-walled control room. When you enter the room, give the NPCs one roll at an Ease Factor equal to the Quality Rating for your Disguise skill or Intelligence roll to determine if they penetrate the disguise as per the rules in Chapter 3.

- A. If they do not penetrate the disguise, go to ¶53.
- B. If they penetrate the disguise, go to ¶86.

PLAYER NOTE: If your character does not have a skill, he can still make an attempt with that skill using the characteristic(s) upon which the skill is based, as outlined in Chapter 3. (The Disguise skill is based on Intelligence.) There is a -3 Ease Factor modifier applied in this case.

48: Stepping over the unconscious guards, you look out the door and down the hall. There is no sign of anyone waiting to ambush you.

PLAYER DECISION:

- A. If you investigate deeper into the building go to ¶69.
- B. If you go to the front door to escape in the helicopter (you must have the Piloting skill to use this options), go to ¶59.

GM NOTE: To detect an ambush would normally take another Perception roll. Also, in a normal game situation, a character without the Piloting skill would have a chance to fly the helicopter. You would determine the Ease Factor of the attempt according to the rules in Chapter 3.

49: Leading you back to the reception room, Ben Gazi bids you a fond farewell and hopes that he will meet you soon again. You find nothing amiss in the complex so you have no choice but to say goodbye. Go to ¶57.

50: You are within 10 feet of the guards, so Hand-to-Hand Combat is possible. Using the rules in Chapter 4, determine who goes first and proceed according to the rules. The guards will be going for a Knockout at all times. The short Levantine man will not enter into combat but will escape deeper into the complex once the fighting breaks out. The guards' characteristics are given at the end of this chapter.

- A. If you defeat the guards, go to ¶42.
- B. If you surrender at any point, go to ¶72.
- C. If you are knocked out, go to ¶40.

51: Roll against your Evasion skill at the lowest bid made between you and the guards. For example, if you bid 7 and the guards bid 6, you must make this roll at an Ease Factor of 6. If the result was a failure, there is no change in distance. If your Quality Rating was 4, the distance is now Distant. If your Quality Rating was 3, 2 or 1, the distance is now Extreme or beyond.

Now roll for the guards at a Primary Chance of 10. If the Quality Rating of your roll was 3 or less, the guards must roll a Quality Rating of 2 or 1 to keep your character in sight. If your roll was a Quality Rating 4 or a failure, the guards can close this distance by two ranges on a Quality Rating 3 or by one range on a Quality Rating 4; the distance remains the same if their roll is a failure.

- A. If the result of the chase is beyond Extreme, go to ¶09.
- B. If the result of the chase is Long, Distant or Extreme, go to ¶36.
- C. If the result of the chase is Medium or Close, go to ¶09.

GM NOTE: In regular play this sequence of events would be repeated between you, playing the guards, and the players, each choosing a maneuver per Action Round according to the rules of Chapter 5. It would end when one side either gives up, is captured, or escapes. Also, in actual play, a result of failure would mean the players would have to make a Safety roll to see if their characters avoided an injury. **Note:**

Capture is never automatic at Close or Medium range in an actual chase.

52: You hear a voice in the hall calling, "Miss Marlowe, hold all calls while I am in this meeting, and call the ambassador and tell him I cannot make it for dinner." You quickly swing back the Picasso and, attempting to act nonchalant, move back to the chair.

Ahmal Ben Gazi comes into the office. He is a short, stocky man with thick, brushed-back hair and an olive, Levantine complexion. His mustache is clipped very thin above his upper lip. He asks to see your letter of introduction, which you show him. He tells you, "We are always happy to entertain a colleague. However, much of what we do here is classified so I cannot show you everything, but I think the results of our research will intrigue you. Let me show you around." Go to ¶98.

53: You stand behind what seems to be the main control panel. An Oriental man sits at the center seat. He is wearing black rubber gloves over obviously deformed hands. The technician next to him addresses him as Dr. No, and tells him everything is going as planned. For the first time you notice a young lady who was hidden behind the bulk of two guards. She is Pamela Holck whose picture you saw in M's dossier.

You notice on the panel behind you the words "Warning!" and "Danger! Reactor Controls. Do Not Touch!" You also notice some workers on the pier are topping off the fuel tanks of the cabin cruiser.

PLAYER DECISION:

- A. If you decide to upset the reactor controls, go to ¶75.
- B. If you do nothing, go to ¶97.

54: The cruiser's gas tanks are empty.

PLAYER DECISION:

- A. If you investigate deeper into the complex, go to ¶22.
- B. If you go back to inspect the large room, go to ¶25.
- C. If you decide to swim to shore, go to ¶65.

55: You awaken at a sumptuous table. Pamela Holck is sitting across from you. She seems very demure. A cultured voice brings your attention to the head of the table. "Good evening. I am pleased to see you are still among the living. I am Dr. Julius No. I am happy you could join me in this fine meal to celebrate the success of my plan." Go to ¶70.

56: Through the success of your roll, you realize this equipment can be used to jam signals of ground-to-ground missiles and override their failsafes. The lights on the board indicate locations of missiles in areas of the Middle East. From this island, the missiles can be launched to their targets. Should this happen, the volatile situation in this area would become absolutely explosive.

While your character stands there, mouth agape, guards begin running through the corridor outside the room. Make a Stealth roll as per the rules in Chapter 3 to see if you successfully hid among the equipment.

A. If the roll was a failure, the guards have noticed you; go to ¶61.

B. If the roll was successful, they did not notice you; go to ¶02.

GM NOTE: As discussed in Chapter 12, this piece of information is too valuable to reserve for a Quality Rating of 1. It is the piece of information that indicates the enormity of the Major Villain's plan. In an actual adventure, this would be the type of information that could be found in a number of places through a number of different means.

57: Ben Gazi escorts you to the helicopter and bids you a fond farewell. He even waves as the helicopter lifts off. As the helicopter swings out over the Mediterranean, you notice a 33-foot cabin cruiser laden with boxes and crates pulling into the docking base of the building. After landing and disembarking at the docks in Tobruk, you notice an identical cruiser being loaded with boxes and crates marked "Office Supplies." As one of the boxes clearly marked "Typing Paper" is being loaded, it slips from the dockhand's grip and hits the dock with a very unpaperlike crash and tinkle. You realize there is more to the island fortress than meets the eye.

PLAYER DECISION:

- A. If you report back to London, go to ¶97.
- B. If you decide to sneak back to the island using Q's diving equipment, go to ¶01.

58: You are within 10 feet of the guards, so Hand-to-Hand Combat is possible. Use the rules in Chapter 4 to determine who goes first and proceed with the combat. The guards will be going for a knockout at all times. The short Levantine will not enter into any combat and will disappear down the hallway when fighting breaks out. The characteristics for the guards are given at the end of this chapter.

- A. If you defeat the guards, go to ¶48.
- B. If you surrender at any point, go to ¶72.
- C. If you are knocked out, go to ¶40.

59: As you reach the doors, an alarm blares throughout the complex. The helicopter is fueled and ready for take-off, and you may reach it and try to fly it out; you must make a roll to see if you can Pilot the helicopter. The helicopter is a Bell 206L TexasRanger (see Chapter 11 for its attributes). As you lift off, the guards from the building come running out and prepare to fire, but decide against it.

As the copter swings out over the Mediterranean, you notice a 33-foot cabin cruiser laden with boxes and crates pulling into the docking area at the base of the building. After landing and disembarking from the copter, you notice an identical cruiser being loaded with boxes and crates marked "Office Supplies." As one of the boxes clearly marked "Typing Paper" is being loaded, it slips from the dockhand's grip and hits the dock with a very unpaperlike crash and tinkle. You realize there is more to the island fortress than meets the eye.

PLAYER DECISION:

- A. If you decide to report back to London, go to ¶97.

B. If you decide to sneak back to the island using Q's diving equipment, go to ¶01.

60: Five guards come and unlock your cell and the other lighted cell. You recognize the person coming out of the other cell as Pamela Holck from the dossier M showed you. The guards escort you through the complex. Go to ¶73.

61: The guards sight you and order you to surrender. If you opt to fight, resolve the combat as per the rules in Chapter 4. The guards are armed with Smith and Wesson .38's. The guards' characteristics and the Smith and Wesson's attributes are given at the end of this chapter.

- A. If you defeat the guards and probe deeper into the complex, go to ¶22.
- B. If you surrender, go to ¶72.
- C. If you are Incapacitated, go to ¶40.
- D. If you are Killed, go to ¶94.

62: Ignoring the distracting noise from the hallway, you return to concentrate on the recalcitrant safe. Suddenly the door to the office bursts open. There stands a short, stocky man with thick, close-brushed hair and an olive, Levantine complexion. His mustache is clipped very thin above his upper lip. He stares at you for a moment and then shouts out into the hall, calling for the guards. Two guards appear immediately and burst into the room. The short, stocky man tells you to put up your hands.

PLAYER DECISION:

- A. If you surrender, go to ¶72.
- B. If you attack the guards in Hand-to-Hand Combat, go to ¶58.
- C. If you draw your weapon, go to ¶07.

GM NOTE: The Quality Rating of the Perception roll meant the character heard something in the hallway but was not sure what it was. The vague warning about sound gave an indication, but the choice to continue or not must be left to the player.

63: The guard will lead you into the control room. He will prod you inside and tell a few other guards how he came across you. They will stand guard over you until the countdown is completed. Go to ¶53.

64: The guards bid 5.

PLAYER DECISION:

- A. If you bid no lower, go to ¶78.
- B. If you bid 4, go to ¶03.
- C. If you bid 3, go to ¶14.

65: After your long swim, you pull yourself up onto the shore. You realize that, with all the guards on alert, you would have no chance to look around. You lay back on the shore and consider your next course of action.

PLAYER DECISION:

- A. If you decide to sneak back to the island using the sea sled, go to ¶01.
- B. If you decide to report back to London, go to ¶97.

66: During the entire time you were taken around, you noticed a pair of guards following closely behind you and Ben Gazi. Also, Ben Gazi was extremely nervous and fidgety during the tour. He kept mopping his forehead with his handkerchief. The man is

obviously lying to you. Go to ¶41.

67: The guard suddenly shouts a warning. He attempts to stop you from changing the dials. Another guard joins him, so you will have to fight them hand-to-hand as outlined in Chapter 4. The guards' characteristics are given at the end of this chapter. The guards will attempt to Restrain you. At the first opportunity, you should try to turn the reactor control dials. This will take one Action Round. Pamela will also attempt to hit the controls, so you may choose to keep the guards busy while she changes the dials.

A. If the controls are changed, go to ¶77.

B. If they are not changed, go to ¶44.

68: With your ear to the door, you hear the guards run by. Sighing in relief, you lean your back against the door and wipe the sweat from your brow. Your eyes grow wide as you take in the room. It is a panelled, well-furnished dining room. The furniture is all genuine antique, and there is a crystal chandelier over the table, which is set for three. At the far end of the table is an Oriental man. Standing on either side and behind him are three guards with their weapons trained on you.

The Oriental man is consulting a guard's watch. "You are running a little late," he says. "I expected you at least five minutes ago." He gestures with a malformed hand covered by a rubber glove to the empty chairs. "I'm sure all that exercise has made you hungry. Please be seated." As you and Holck take your seats, the guards move so they can cover the table while remaining outside hand-to-hand combat range.

"I hope you enjoy our humble fare. But forgive me, I am forgetting my manners. Allow me to introduce myself. I am Doctor Julius No." Go to ¶70.

69: You pass the now deserted reception desk. As you head down a corridor, you hear guards approaching from behind. A quick look over your shoulder reveals three guards, running down the hall after you. You are now in a chase sequence. The system for chases is outlined in Chapter 5. For this chase the range is considered to be Long at the beginning.

Since both the guards and you are on foot, the applicable skill will be Evasion. The Skill Level for the guards is 3, making their Primary Chance 10. For simplification, assume you want to Flee and the guards want to Pursue. Start your bidding.

PLAYER DECISION:

A. If you bid 7, go to ¶38.

B. If you bid 6, go to ¶101.

C. If you bid 5, go to ¶82.

D. If you bid 4, go to ¶35.

E. If you bid 3, go to ¶12.

70: In true Bond enemy fashion, Dr. No is pleased to have at hand people he considers intelligent enough to fully comprehend and appreciate his plan. No is an expert in physics and electronics, and is especially knowledgeable about rockets and missiles.

"It is actually childishly simple. All one needs is the exact location of the underground missiles in Israel and the Arab

states, and what wavelength their command code is sent on. My people procured for me that information and the exact code numbers needed to arm and launch the missiles. I then supervised the construction of this installation. From here, using equipment of my own design, I can beam a very tight radio signal which will jam all commands from the military and send instead my own orders. In this case I will turn up the heat, so to speak, on the pressure cooker of the Middle East. Both sides will seemingly have made the first strike and precipitated a minor skirmish into a major war."

"Who's backing you?" you ask. "What sick minds came up with this plot?"

"Not sick minds, but great minds! I am a senior operative of TAROT, an organization dedicated to having the right people control the power in the world. With the ensuing confusion in the Middle East, we will be able to move in and have our people placed in key positions. We will then provide these people with the means of restructuring each nation. Those people will be hailed as modern day saviors, and our power base will grow. We will then be in a position to dictate to the rest of the world, as we shall hold the key to the major oil supply of the world. We shall use that key more wisely than the buffoons who now hold it."

"But come, now that you have eaten, you must come with me and attend that glorious moment of the turning point in history. The moment when TAROT begins its master plan."

The guards come in and escort you and Pamela to a large room loaded with electronic equipment. On the far wall from the console where Dr. No is seated is a map of the Middle East with red lights denoting the locations of the missiles to be armed and launched, and a blue light showing the location of the island you are on. You have noticed that your back is against the control panel for the nuclear reactor that powers the complex.

PLAYER DECISION:

A. If you try to cause the reactor to go critical, go to ¶75.

B. If you decide to stand by and do nothing, go to ¶44.

71: You confront Ben Gazi with what you observed. He motions and from around a corner three guards appear. Ben Gazi smiles and states that he is sorry you had to be so observant and reminds you that curiosity killed the cat. (The man is not only greasy but a barrel of clichés.) He tells you to put up your hands.

PLAYER DECISION:

A. If you surrender, go to ¶72.

B. If you attack the guards in Hand-to-Hand Combat, go to ¶50.

C. If you draw your weapon, go to ¶30.

72: You are frisked. Make an Ease Factor 3 roll against the guards' Perception (6).

A. If the roll is a failure, or a Quality Rating 4 or 3, they did not get your lockpicks.

B. If the result was a Quality Rating 2 or 1, they did find them.

They automatically get your weapon.

You are placed in an area containing eight cells. As you look through your small barred window, you notice there is a light in one other cell. If you have your tools, you can attempt to escape. If the Lockpicking attempt is successful, go to ¶87. If your tools are gone or the attempt fails, choose one of the following options.

PLAYER DECISION:

A. If you call out, go to ¶39.

B. If you sit and wait, go to ¶60.

73: You are shown into a panelled, well-furnished dining room. The furniture is all genuine antique, and there is a crystal chandelier over the table, which is set for three. The guards order you to sit down. After a few minutes the double doors open and in walks an Oriental man who wears rubber gloves over obviously malformed hands. He introduces himself as Dr. Julius No. He begs you to be comfortable and enjoy this fine repast, a celebration meal to mark the fruition of his plans. Go to ¶70.

74: For long minutes you try to manipulate the tumblers in the lock but without success. With building frustration, you attempt to click the tumblers into the proper pattern to open the safe. Sweat begins to break out on your forehead and your mouth grows dry. (Remember that, on a roll of 100, the lockpicking equipment has broken in the lock.) Attempt to make an Ease Factor 5 roll against your character's Perception.

A. If the roll is a failure, go to ¶79.

B. If the roll is a Quality Rating of 4 or 3, go to ¶88.

C. If the roll is a Quality Rating of 2 or 1, go to ¶52.

75: As your hand edges closer to the switch for the reactor, you glance nervously about. Roll against the guard's Perception (6) at Ease Factor 3 for him to notice what you are doing.

A. If they notice, go to ¶67.

B. If they do not notice, go to ¶77.

76: After 5 long minutes of deft manipulation, you feel the tumblers begin to fall into place. Just a few more and the safe will be ready to open. Attempt an Ease Factor 5 roll against your Perception.

A. If the roll is a failure, go to ¶79.

B. If the roll is a Quality Rating of 4 or 3, go to ¶88.

C. If the roll is a Quality Rating of 2 or 1, go to ¶52.

77: As the reactor goes critical, warning alarms will sound and the personnel in the control room will start to panic and flee. You have 4 Action Rounds until the control room equipment explodes and 10 Action Rounds until the entire complex goes up. (The explosion will not be a nuclear one since the dampers will shut down. The overload will cause the equipment to blow up.)

PLAYER DECISION:

A. If you try to make it to the cabin cruiser, go to ¶85.

B. If you engage in Hand-to-Hand Combat with Dr. No, go to ¶18.

78: The guards have outbid you for the chase. Since they have made the low bid, they have the choice of who will go first. They will go first. Go to ¶84.

79: As you concentrate on the recalcitrant safe, the door to the office bursts open. There stands a short, stocky man with thick, close-brushed hair and an olive, Levantine complexion. His mustache is clipped very thin above his upper lip. He stares at you for a moment and then shouts into the hall, calling the guards. Two guards appear immediately in the doorway and burst into the room. The short stocky man tells you to put up your hands.

PLAYER DECISION:

A. If you surrender, go to ¶72.

B. If you attack the guards in Hand-to-Hand Combat, go to ¶58.

C. If you draw your weapon, go to ¶07.

GM NOTE: The Quality Rating of the Lockpicking roll indicated the attempt took at least six minutes. Ben Gazi, the short man, was due back to his office within five minutes. By referring to the Skill Use Chart in Chapter 3, you can see that the Quality Rating determined the attempt took longer than fifteen minutes.

80: In the safe are papers — reports of oil drilling experiments and budget projections. There is also an envelope with a map of the entire Middle East area. There are red "X's" hand drawn on the map in areas of Lebanon, Syria, Israel and Saudi Arabia. There is a blue "X" marking the location of the island you are on. There are lines connecting the blue "X" with each red "X" and the mileage is noted along each line. In the lower right-hand corner is a list of numbers that appear to be radio frequencies. After each frequency is a code number. Attempt to make an Ease Factor 5 roll against your Perception.

A. If the roll is a failure, go to ¶11.

B. If the roll is a Quality Rating of 4 or 3, go to ¶89.

C. If the roll is a Quality Rating of 2 or 1, go to ¶17.

81: You and Holck tread softly through the complex. Suddenly from behind you a guard calls out "Halt!" Glancing back, you see the guard pointing at you, his other hand on his holstered gun. You and Holck are now in a chase sequence. The system for chases is outlined in Chapter 5. For this chase, the range is considered to be Distant at the beginning.

Since the guard and you are on foot, the applicable skill will be Evasion. The guard's Skill Level is 3, thus making his Primary Chance 10. For simplification, assume that your character wants to Quick Turn into a doorway and the guards want to Pursue. (Remember, you must be at Long or Extreme distance to perform this maneuver. If the guard goes first and gets to Medium or Close distance, consider yourself captured for purposes of this adventure.) Start your bidding.

PLAYER DECISION:

A. If you bid 7, go to ¶05.

B. If you bid 6, go to ¶64.

C. If you bid 5, go to ¶31.

D. If you bid 4, go to ¶03.

E. If you bid 3, go to ¶14.

GM NOTE: In regular play this sequence of events would be repeated between you, playing the guards, and the players, each choosing a maneuver per Action Round, according to the rules of Chapter 5. It would end when one side either gives up, is captured, or escapes. **Note:** Capture is never automatic at Close or Medium range in an actual chase.

82: The guards bid 4.

PLAYER DECISION:

A. If you bid no lower, go to ¶10.

B. If you bid 3, go to ¶12.

83: The world is safe, but you unfortunately got fried saving it. Rest assured you will receive the Distinguished Service Order posthumously.

84: Roll for the guards against the lowest bid made. The low bid is the Ease Factor of the roll (their Primary Chance is 10). If the result of the roll is a failure, the distance does not change. If the roll for the guards is a Quality Rating of 4, the distance is now Long. If the roll is a Quality Rating of 3, the distance is now Medium. If the roll is a Quality Rating of 2 or 1, the distance is now Close.

If the result was Medium or Close, you are considered captured; go to ¶73. If the result was Long or Distant, you will now roll to see if you made the Quick Turn. You must roll at the lowest bid made. For example, if the guards bid was lower than yours, you must roll at their lower bid. If they bid 5 and you bid 6, you would make the roll at an Ease Factor of 5, not 6.

If the result of your roll is failure, you did not make it through the door. You have been captured; go to ¶73. If your Quality Rating was 4, 3, 2 or 1, you have ducked through the doorway. Give the guards a Perception roll at an Ease Factor equal to twice the Quality Rating of your roll.

A. If the Perception roll for the guards fails, go to ¶68.

B. If the Perception rolls for the guards succeeds, go to ¶28.

GM NOTE: In actual play a failure would mean the character would have to make a Safety roll to see if they were injured. **Note:** Capture is never automatic at Close or Medium range in actual play.

85: With the guards scattering about as much as the technicians, there will be no one to stop you and Pamela from reaching the cruiser. However, there are two guards who have the same idea and they must be overcome before you can get away. They have no guns, so it will be Hand-to-Hand Combat (see Chapter 4 for details on combat). The guards characteristics are given at the end of this chapter. The guards will try to Trip you and Holck into the water.

A. If you and Holck wind up in the water, go to ¶16.

B. If you overcome the guards and gain control of the cruiser, go to ¶34.

86: The guard who recognizes you as an im-

poster will immediately speak up, and four guards will train their weapons on you. They remove your disguise and place you where they can keep a close eye on you. Go to ¶53.

87: You get out of the cell. As you pass the other lighted cell, you notice a young lady whom you recognize as Pamela Holck from the dossier M showed you. You identify yourself and tell her what you know about the facility. She is glad to see someone from her side and asks you to get her out.

A. If you successfully pick the lock to her cell, go to ¶81.

B. If you fail, go to ¶19.

88: As you struggle with the obstinate lock, you think you hear some noises from the hallway.

PLAYER DECISION:

A. If you continue with the Lockpicking attempt, go to ¶62.

B. If you abandon the attempt and replace the painting, go to ¶90.

89: As you puzzle over the meaning of the charts and maps, you hear a noise coming from the hallway.

PLAYER DECISION:

A. If you replace the maps and close the safe, go to ¶90.

B. If you study them further, go to ¶11.

90: Hurriedly you swing back the Picasso and move over to the chair, attempting to act nonchalant. Ahmal Ben Gazi comes into the office. He is a short, stocky man with thick, close-brushed hair and an olive, Levantine complexion. His mustache is clipped very thin above his upper lip. He shakes your hand and asks to see your letter of introduction, which you show him. He tells you, "We are always happy to entertain a colleague. However, much of what we do here is classified so I cannot show you everything, but I think the results of our research will intrigue you. Let me show you around." Go to ¶98.

91: As you stand there scratching your head, trying unsuccessfully to figure out what all this equipment is for, guards begin running through the corridor outside the room. Make a Stealth roll as per the rules in Chapter 3 to see if you successfully hid among the equipment.

A. If the guards noticed you, go to ¶61.

B. If they did not notice you, go to ¶02.

92: During the entire tour you noticed that the facilities showed no sign of regular use. In fact, a wall calendar in the lab area still has last month displayed on it. While the researchers may have been too busy to change the calendar, it still seems a bit odd. It is not the sort of thing that would happen in a research facility where precise records must be kept.

PLAYER DECISION:

A. If you confront Ben Gazi with this information, go to ¶71.

B. If you leave graciously, go to ¶57.

93: Using the Persuasion Chart in Chapter 6, compare the Quality Rating 1 or 2 result of your roll against Ben Gazi's Willpower

of 7. The "Y" result indicates that your character has verbally tapdanced around Ben Gazi's suspicions. Ben Gazi brushes you aside and returns the papers to the safe, explaining that most of the project is top secret. He asks for your letter of introduction, which you show him. After looking it over, he agrees to take you on a tour and show you what he can. Go to ¶98.

94: Since you are dead, the adventure is over. This is why Fire Combat should be avoided by characters. Go back over the mission to see what would have happened if you made different choices.

95: As you step over the bodies, the gun still smoking in your hand, you scan the area but see no one else around. Ben Gazi has disappeared down a hallway deeper into the complex. Through the front doors you can see a helicopter on its pad.

PLAYER DECISION:

A. If you investigate deeper into the building, go to ¶69.

B. If you go to the front door to escape in the helicopter (you must have the Piloting skill to choose this option), go to ¶59.

GM NOTE: To detect an ambush would normally take another Perception roll. Also, in a game situation a character without the Piloting skill would have a chance to fly the helicopter. You would determine the Ease Factor of the attempt according to the rules in Chapter 3.

96: Using the Persuasion Chart in Chapter 6, compare the Quality Rating 4 or failure result against Ben Gazi's Willpower of 7. The "N" result indicates that Ben Gazi does not believe your explanation in the least little bit. Go to ¶37.

97: Your inaction has allowed the Major Villain's plan to go off as planned. Dr. No, the Major Villain, was using this base to override the controls of nuclear ground-to-ground missiles throughout the Middle East. The missiles are now launched and exploding all over that area of the world.

Consider this a bit of a failure. Go back through the adventure and see what would have happened if you had made different decisions.

98: Ben Gazi shows you around the floor his office is on. He points out the glassed-in security office near the receptionist's desk where his men keep a 24-hour watch on the facilities by closed-circuit television. In the security office is a circular staircase obviously leading down to a lower level.

Also on this floor, he points out, are the computer facilities where his people make the necessary computations for optimum drilling, taking into account rock strata and angle of drilling, and where they feed the results of the research into the computer to achieve maximum results. In another room there is a scale model of a drilling rig in a water tank. Technicians are operating wind- and wave-making machines to test the structural strength of the proposed design. Through a glass wall you observe a fully equipped laboratory hard at work, analysing rock and ore samples that Ben Gazi tells you were brought up by the drilling. The entire tour takes in the one floor only.

If you have either the Science or Electronics skill, you get one roll against either skill. If you have both, use the one with the higher Skill Level. If you have neither, use your Perception. Use the following Ease Factors, depending on the skill or characteristic used: Science or Electronics (5), Perception (4).

A. If the roll was a failure, go to ¶26.

B. If the roll was a Quality Rating of 4 or 3, go to ¶92.

C. If the roll was a Quality Rating of 2, go to ¶04.

D. If the roll was a Quality Rating of 1, go to ¶23.

GM NOTE: If you are running the adventure, go directly to ¶23. The Ease Factor for Perception is lower than for skills because

Perception indicates an intuitive leap in logic rather than noticing something based on practical knowledge. Therefore, it is harder to do.

99: After five minutes of waiting patiently in the air-conditioned office, you hear a voice in the hall calling, "Miss Marlowe, hold all calls while I am in this meeting, and call the ambassador and tell him I cannot make it for dinner."

Ahmal Ben Gazi comes into the office. He is a short, stocky man with thick, close-brushed hair and an olive, Levantine complexion. His mustache is clipped very thin above his upper lip. He asks to see your letter of introduction, which you show him. He tells you, "We are always happy to entertain a colleague. However, much of what we do here is classified so I cannot show you everything, but I think the results of our research will intrigue you. Let me show you around." Go to ¶98.

100: The cruiser's tanks are empty.

PLAYER DECISION:

A. If you decide to probe deeper into the facility, go to ¶22.

B. If you starting swimming for shore, go to ¶65.

101: The guards bid 5.

PLAYER DECISION:

A. If you bid no lower, go to ¶10.

B. If you bid 4, go to ¶35.

C. If you bid 3, go to ¶12.

102: You and Holck tread water and watch the island explode and burn. (The island does not go up in a nuclear holocaust because the reactor did not explode, just the equipment from massive short circuits.) As you both discuss the best course of action to take next, the water begins churning and you suddenly find yourselves on the deck of a British submarine sent to pick you up. The crew helps you and Holck aboard. Go to ¶29.

Throughout the adventure, your character(s) will be encountering guards. These guards are both male and female. Their characteristics are:

GUARDS

STR:7 DEX:8 WIL:5 PER:6 INT:5

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Evasion (3/10), Fire Combat (4/11), Hand-to-Hand Combat (5/12)

SPEED: 1

STAMINA: 16 hours

CARRYING: 101-150 pounds

HAND-TO-HAND DAMAGE CLASS: A

RUNNING/SWIMMING: 10 minutes

SMITH AND WESSON .38

PM	S/R	AMMO	CLOSE	LONG	JAM	DRAW	RL
0	2	6	0-4	12-20	99	+1	3

QUALITY RESULTS TABLE

SUCCESS CHANCE RANGE	QUALITY RATING OF DICE RESULT			
	EXCELLENT 1	VERY GOOD 2	GOOD 3	ACCEPTABLE 4
01-10	01	02	03-05	06-SC
11-20	01-02	03-04	05-10	11-SC
21-30	01-03	04-06	07-15	16-SC
31-40	01-04	05-08	09-20	21-SC
41-50	01-05	06-10	11-25	26-SC
51-60	01-06	07-12	13-30	31-SC
61-70	01-07	08-14	15-35	36-SC
71-80	01-08	09-16	17-40	41-SC
81-90	01-09	10-18	19-45	46-SC
91-100	01-10	11-20	21-50	51-SC
101-110	01-11	12-22	23-55	56-99
111-120	01-12	13-24	25-60	61-99
121-130	01-13	14-26	27-65	66-99
131-140	01-14	15-28	29-70	71-99
141-150	01-15	16-30	31-75	76-99
151-160	01-16	17-32	33-80	81-99
161-170	01-17	18-34	35-85	86-99
171-180	01-18	19-36	37-90	91-99
181-190	01-19	20-38	39-95	96-99
191-200	01-20	21-40	41-98	99
201-210	01-21	22-42	43-98	99
211-220	01-22	23-44	45-98	99
221-230	01-23	24-46	47-98	99
231-240	01-24	25-48	49-98	99
241-250	01-25	26-50	51-98	99
251-260	01-26	27-52	53-98	99
261-270	01-27	28-54	55-98	99
271-280	01-28	29-56	57-98	99
281-290	01-29	30-58	59-98	99
291-300	01-30	31-60	61-98	99

NOTES: An **SC** under the Quality Rating 4 stands for "Success Chance". If any dice result is greater than the Success Chance, the attempt has failed. For a Quality Rating of 1, 2, or 3, the dice result must fall within the ranges given on the table. For a Quality Rating 4, the dice result must fall between the number given and the Success Chance. *A dice result of 100 is always a failure.* When using guns, a Jam result supersedes a Quality Rating result (see Chapters 5 and 11 for details).

NPCCARD

NPC'S NAME (ALIAS IF ANY)									NPC RANK:																																																																											
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MULTIPLICATION TABLE

PRIMARY CHANCE	EASE FACTORS										
	1/2	1	2	3	4	5	6	7	8	9	10
1	1	1	2	3	4	5	6	7	8	9	10
2	1	2	4	6	8	10	12	14	16	18	20
3	1	3	6	9	12	15	18	21	24	27	30
4	2	4	8	12	16	20	24	28	32	36	40
5	2	5	10	15	20	25	30	35	40	45	50
6	3	6	12	18	24	30	36	42	48	54	60
7	3	7	14	21	28	35	42	49	56	63	70
8	4	8	16	24	32	40	48	56	64	72	80
9	4	9	18	27	36	45	54	63	72	81	90
10	5	10	20	30	40	50	60	70	80	90	100
11	5	11	22	33	44	55	66	77	88	99	110
12	6	12	24	36	48	60	72	84	96	108	120
13	6	13	26	39	52	65	78	91	104	117	130
14	7	14	28	42	56	70	84	98	112	126	140
15	7	15	30	45	60	75	90	105	120	135	150
16	8	16	32	48	64	80	96	112	128	144	160
17	8	17	34	51	68	85	102	119	136	153	170
18	9	18	36	54	72	90	108	126	144	162	180
19	9	19	38	57	76	95	114	133	152	171	190
20	10	20	40	60	80	100	120	140	160	180	200
21	10	21	42	63	84	105	126	147	168	189	210
22	11	22	44	66	88	110	132	154	176	198	220
23	11	23	46	69	92	115	138	161	184	207	230
24	12	24	48	72	96	120	144	168	192	216	240
25	12	25	50	75	100	125	150	175	200	225	250
26	13	26	52	78	104	130	156	182	208	234	260
27	13	27	54	81	108	135	162	189	216	243	270
28	14	28	56	84	112	140	168	196	224	252	280
29	14	29	58	87	116	145	174	203	232	261	290
30	15	30	60	90	120	150	180	210	240	270	300

NPCCARD

NPC'S NAME (ALIAS IF ANY)									NPC RANK:																																																																		
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MISSION RECORD

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MISSION NAME:					MISSION START DATE:					REAL DATE:				
CHARACTER NAME:					PLAYER NAME:					EXPERIENCE POINTS GIVEN:				
CHARACTERISTICS:					FAME POINTS		HERO POINTS:		CURRENT WOUND LEVEL:					
STR	DEX	WIL	PER	INT	<input type="text"/>		<input type="text"/>		<input type="text"/>					
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SIXTH SENSE PRIMARY CHANCE: <input type="text"/>					SEDUCTION STAGE:					APPEARANCE: _____				
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NPC: _____														

CHARACTER NAME:					PLAYER NAME:					EXPERIENCE POINTS GIVEN:				
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TIMELINE

DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY	DAY
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6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	
7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	
8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	
9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	9 9	
10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	
11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	11 11	
																				HOURS


HOURS

[illegible]

PRIMARY CHANCE	EASE FACTOR										
	½	1	2	3	4	5	6	7	8	9	10
2	1	2	4	6	8	10	12	14	16	18	20
3	1	3	6	9	12	15	18	21	24	27	30
4	2	4	8	12	16	20	24	28	32	36	40
5	2	5	10	15	20	25	30	35	40	45	50
6	3	6	12	18	24	30	36	42	48	54	60
7	3	7	14	21	28	35	42	49	56	63	70
8	4	8	16	24	32	40	48	56	64	72	80
9	4	9	18	27	36	45	54	63	72	81	90
10	5	10	20	30	40	50	60	70	80	90	100
11	5	11	22	33	44	55	66	77	88	99	110
12	6	12	24	36	48	60	72	84	96	108	120
13	6	13	26	39	52	65	78	91	104	117	130
14	7	14	28	42	56	70	84	98	112	126	140
15	7	15	30	45	60	75	90	105	120	135	150
16	8	16	32	48	64	80	96	112	128	144	160
17	8	17	34	51	68	85	102	119	136	153	170
18	9	18	36	54	72	90	108	126	144	162	180
19	9	19	38	57	76	95	114	133	152	171	190
20	10	20	40	60	80	100	120	140	160	180	200
21	10	21	42	63	84	105	126	147	168	189	210
22	11	22	44	66	88	110	132	154	176	198	220
23	11	23	46	69	92	115	138	161	184	207	230
24	12	24	48	72	96	120	144	168	192	216	240
25	12	25	50	75	100	125	150	175	200	225	250
26	13	26	52	78	104	130	156	182	208	234	260
27	13	27	54	81	108	135	162	189	216	243	270
28	14	28	56	84	112	140	168	196	224	252	280
29	14	29	58	87	116	145	174	203	232	261	290
30	15	30	60	90	120	150	180	210	240	270	300

[illegible]

ABILITIES	PC	WEAKNESSES										SPECIAL EQUIPMENT			
Connoisseur	20														
First Aid	20														
Photography	20														
SCARS															
EXPERIENCE POINTS		WEAPONS										WOUND STATUS			
		Type	PM	S/R	Ammo	DC	Close	Long	Con	Jam	Draw	RL	Date Wounded:		
												LW	MW	HW	INC



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- **Select your equipment from Q Branch...**
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Your License to Kill!**

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For Ages 12 to Adult



GAME DESIGN
Gerry Klug

VICTORY GAMES, INC., New York, NY 10001

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